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PHOTO: ANDREW GIBSON



Well it's nine in the morning. We've just done another all-nighter and I'm watching aerobics on TV, typing away, and trying desperately not to fall asleep... about the normal time for writing an editorial. This one'll be brief...

First I would just like to point out that we are here once again, despite the fact that I have been told by friends and strangers alike that *RearGarde* had folded, was dead, kaput. You'd think that people would stop those rumours after being wrong so many times before, but it just don't seem to matter. (I'd be embarrassed if I was them, but I'm just a bashful type of guy, I guess).

As for the state of the zine, well we've got a nice healthy issue here, we'll definitely be out again in October, and we're working on getting a government grant that'd keep us monthly for the next year. Yeah! So #\$%^() to those rumours.

We also got a lot of new people in the staff box below. They're here because they phoned up and wanted to help out. Yes (I've said it before), it's that easy. And if you've phoned up before, and we haven't got back to you, phone up again. It's not because we don't like you, it's because we're scatterbrained and probably lost your number.

Next, we would like to point out that WE ARE TOTALLY INDEPENDENT FROM EVERYBODY, HAVE BEEN FOR OVER A YEAR, AND WOULD LIKE SOME RECOGNITION OF THAT FACT. Thank-you for listening...

A nice little Polygram story for you: Long time readers will remember

we had a little tiff with that company a while back and haven't been talking for a couple of years. We figured we'd let bygones be bygones and start covering their stuff again by doing an Alex Chilton interview. However, when we tried to arrange an interview, the Foufounes was told not to arrange anything under pain of ex-communication from Polygram.

That's fine, we wouldn't want to get Foufounes in trouble on our account. Instead, we got an interview sent up from our friend the Mole in Hamilton (where they have normal record reps). The moral of this story: Quite obviously that *RearGarde* has a much greater reach than the pathetic little Polygram office in Montreal. And we lived happily ever after...

On another bureaucratic track, the CRTC has been coming down hard on alternative stations recently, demanding that they be able to justify Every Song Played and that certain material not be played at all during prime times. This is in part because various right-wing groups (especially around Toronto) have been monitoring stations for Bad Language, Bad Music and even Bad Politics.

This is the same CRTC that has been regulating the Hell out of any sort of progressive programming stations while allowing commercial stations to homogenize the airwaves with regurgitated 60's pap. A larger, more ignorant, more cumbersome, more stupid body of over-paid bureaucrats does not exist in this country today. Even the Post Office can't compare. If we want any chance at having decent radio, or Canadian

radio, or both, we should get the government to close down the CRTC today before it's too late. Oops, sorry, it's already too late.

Finally, a lot of people have been suggesting that this editorial be about the three-part 'terror of the skinheads' feature that ran recently in the *Montreal Daily News*...

Well, okay, two things to say: One) The skinheads that got quoted are the most ignorant bunch of assholes I've heard in my life. Anyone who can live in the 20th century and believe in White Power has mush for brains, ain't too bright and should please move out of town as soon as possible.

Two) The story itself might point out a problem, but it does it in a totally sensationalistic manner and without any facts or statistics, just isolated incidents (three are mentioned) and isolated quotes. No detailed analysis of the problem, no trends cited, no statistics, no prominent members of the underground who might know the overall picture of what's going down. Pure tabloid pap.

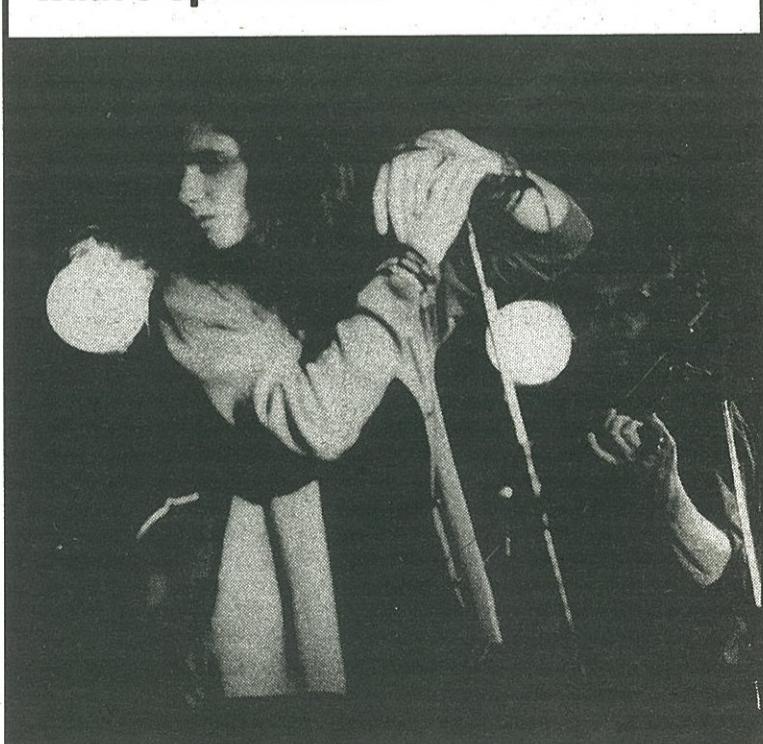
Of course, that's all we should expect from the *Daily News* and the author of the story, Albert Nerenberg—he was a weenie when he was with the *McGill Daily*, and he's a bigger weenie now. The good news here is that the *Daily News* don't seem to be making any money and should be in tabloid hell where it belongs quite soon.

There, I think I've been anti-establishment enough this time around, don't you? Ta.

Paul Gott

EN GARDE

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And welcome to yet another edition of the ever-popular Banned Info. We start off this month with news on a couple of new bands in the scene...

Dr. D and the Henchmen is a group with a funny name and a bit of a history. It features three of the four original members of Fair Warning—Mark on

guitar and vocals, Big John on bass and Ewan on drums. They took the new name, according to Ewan “because we’re not Fair Warning. It’s all new material. Mark does leads now, in fact I had to stop drumming the first time he did that in practice because I was laughing so hard... So don’t even bother

requesting the old stuff.”

They tried out their set at an all-ages show with Fail-Safe at Foufounes recently and they ain’t just a flash in the pan. They’re planning more gigs in the near future and should be doing some recording soon...

New band number two is something called **Broken Smile**, yet another import from out of town. They’re from Edmonton and moved here for greater musical opportunities and maybe because they like poutine. They’ve evolved from **Entirely Distorted**, a hc band featured on *It Came From The Pit* into more of a speed-metal outfit according to guitarist Brian. (Some of us might call this ‘devolution’, but I tangenticize once again).

The band was planning on opening for SNFU at their Foufounes show, but they seem to have lost their lead vocalist somewhere between Yugoslavia and the Caribbean (I swear). What the band does have is Stefan from **Vomit and the Zits** on bass and an urge to play. “In one year we went through seven members,” says Brian. “We got more serious and the people who weren’t serious just dropped out.” Now if only the vocalist would turn up...

The **Infamous Bastards** are back from their world tour (or was that “North-Eastern US” tour?), got themselves banned from the Thunderdome, and can be seen in Dunkin Donut shops around the city any morning at 3 AM.

Their tour included New Jersey, Detroit, Connecticut, Virginia, Vermont, Chicago and Pennsylvania—quite an extensive trip for folks just starting out, though some of us still believe it was set up by local authorities just to get them out of the city for a while.

The band also now has more vinyl than just that worn by its female fans: A six song 7" EP is now available to drive your parents around the bend and down the road. And more info can be got from *The Mega-Ego Fan Club, 507 Fortune #22, Montreal H3K 2R7*.

“We were at the beach on the **Bon Jovi** video and we saw the singer for **Cinderella**. We’re real rock stars now,” says Chico, or ‘Robo-Cock’ as he now likes to be called, they’re

doing a totally S&M version of *Bar-B-Q Freak* for the comp.

Meanwhile, back in town, the **American Devices** have completed their LP, but Rick is still working on the cover. They had a little trouble with the weather this summer since the cover is based around a 3-D plastercine cartoon that Rick’s constructing, and the darn thing kept melting in the heat. One of the better excuses for a delayed LP release that I’ve ever heard. The band is tentatively looking to a Halloween launch for the album...

Having a Riot Department: It was a hot and sweaty (?) summer night at Foufounes, with **Ray Condo** and the **Devices** set to play a launch of the *Pop-Tart* poetry mag. A weird combination of bands, yes, but someone had accused the mag of being mysoginist, so they got bands to fit: Ray Condo coz they sing “baby baby” all the time and the Devices because of Rick’s well-known penis fixation.

So, the Devices go on at midnight. Rick’s in drag. Set starts with Eric from Ray Condo playing bass. Time passes. Someone decides they’d been on too long. Sound man screams at Rob to get off the stage. Rob threatens destruction of TV set next to stage. Sound man hits Rob. Friends of the band jump the sound man...

The victim: Clive’s (of Ray Condo) stand-up bass, destroyed in the melee (but paid for by the Devices). The punchline: “We were still playing until after the bass was destroyed,” says Rick. “I didn’t notice anything until Louise started screaming for us to stop.” The moral: Friendship overcomes adversity. “Carl offered his TV to Rob the next day, and he threw it off the balcony.”

The last word (Eric): “I’m starting to believe it now—there’s a Devices curse. It was a really weird night, I think it might have been a full moon.”...

In case you might be wondering how **Ray Condo** and his **Hardrock Goners** are playing in town so much when Ray lives in Vancouver, it’s simple: He commutes.

“We fly Ray in, do an obligatory gig in Montreal and then do a mini-tour of southern Ontario,” says Eric. “We seem to be concentrating more on Toronto because we get a better response. We’re tempted to move to Toronto, but I wouldn’t want to have to live there.”

Gods of The Hammer Revisited



The long hot summer of ’88 came early this year and it seems that everybody and his/her dog are recording/rewriting/rehearsing material.

At the top of the food chain, we find RearGarde regulars Teenage Head have finally issued their new LP *Electric Guitar* on the Fringe Label and are now criss-crossing the country (as usual...) to promote it. The group also plans to tour outside of the country, even if that only means Buffalo and Detroit.

The Forgotten Rebels continue to tour behind their erst-while greatest hits package *Surfin’ On Heroin* on Enigma. Social commentator Mickey De Sadist was quoted as saying that “TV Evangelists are like Punk rock bands...they both rely on sensationalism to sell themselves.” Neither Oral Roberts or Garner Ted Armstrong were available for replies...

The Dik Van Dykes have bestowed a new piece of nonsense upon the world with their *I Wanna Be A Beachcomber* track from the *It Came From Canada Vol. 4* comp. on OG. Their last LP *Nobody Likes The Dik Van Dykes* inexplicably continues to sell, having gone into its 3rd pressing...

Remember Frankie Venom? His new group the Blue Angels are apparently cutting demos...other members include John Welton (Forgotten Rebels, Moon Crickets) and two of the three Dice.

Edgar Breau, formerly of Simply Saucer (hello Steve Parks!) has issued three songs on a cassette entitled *The Distributist League Of Tomorrow* (ref. to G.K. Chesterton) in a John Fahey/Syd Barrett acoustic-style setting. The old ’74 Simply Saucer demos may yet be released as archival material for the Forced Exposure label.

Throbs cutting material for new LP provisionally entitled *When Women Had Tails*. Lead singer Peter Lotimes got married recently.

Trouble Boys continue to record material under Malcolm Burns supervision. Danny Lanois (producer of U2, Gabriel, The Millionaires, etc.) guests on the record...

The Wet Spots, the unproclaimed “Kings Of Drunkcore” rave, sold out of their cassette *10 Beers After* and are now threatening a vinyl release in August...

The Hated Uncles, having lost their drummer, are reverting back to their peory with music format.

Other bands that exist in the Hamilton area include Groot Velour, Forest Vermin (new t-shirt comes with a cassette of electroniz garble with words!), the Saloonatics (featuring Ralphie Nicolle of Mars Hotel fame), Cockleshell Heroes, Hut Museum, Braw Lads (These three being ‘New Wave’ pop bands), Altogether Morris (out west now with new drummer Doug Feaver), a re-formed Shakers (with Rick Andrews and Claude DesRoches from the original band), Crimson Jimson, Chessmen (not Terry Jack’s old group but a bunch of early Stones fans) and Sinister Dude Ranch (whoever they are).

Finally, keep an ear out for Canadian blues harp legend (and Hammer native) King Biscuit Boy and his new LP available now! on Stoney Plan Records. The late, great Lester Bungs once wrote that Biscuit was one of the few “authentic” white blues performers worth listening to, and I think that still holds true. The albums inner notes are done by Daddy Cool aka David Boothe of Kops Kollectibles and CFNY fame. Buy it!

That’s all folks. Until next time, Keep the Faith/ cos in the Hammer We Trust/ We Won’t Get to Sleep/ ‘till the Last Geek Bites the Dust!

B.F. “Mole” Mowat



Those Infamous Guys are back in town.

PHOTO: RULA

The tour netted them a deal to put a track on a New Joisy compilation being put out by Mutha Records (“Music only a mother could love”). According to vocalist (?) Chico, or ‘Robo-Cock’ as he now likes to be called, they’re

doing a totally S&M version of *Bar-B-Q Freak* for the comp.

The band also now has more vinyl than just that worn by its female fans: A six song 7" EP is now available to drive your parents around the bend and down the road. And more info can be got from *The Mega-Ego Fan Club, 507 Fortune #22, Montreal H3K 2R7*.

“We were at the beach on the **Bon Jovi** video and we saw the singer for **Cinderella**. We’re real rock stars now,” says Chico, or ‘Robo-Cock’ as he now likes to be called, they’re



J.J.: It's All Relative

The new-and-improved Jerry Jerry (formerly with **The Sons Of Rhythm**) is revised and ready to belt out their tunes once again.

With well over twenty lineup changes, Jerry’s persistence has prevailed from hometown Edmonton to his present base in Montreal. Gone are the days of members: “Ace Picks”, “Reverend Roland” and “Sparky the Happy Troll”. Ridding themselves of old members and cutesy nicknames, the band has matured and evolved into a more serious musical act. Jerry’s dedication to Rock ‘n Roll has won him a modest but loyal nationwide following. He’s certainly become a trademark in Montreal anyway.

The new line-up features guitarist Rob McDonald, of **Angel and the Badboys**, who debuted with the band at the April first bash at Les Foufounes Electriques. More recently, Andy Jameson of **The Wanted** fame took the place of notorious Blake Cheetah on bass. Alex McSween, formerly of **Hugh Ball and Seven Sisters**, is featured as the new drummer. Patrick Fischer contributes his saxophone skill adding class and a bluesy flavour to the old sound.

With the diverse experiences and skills of the newcomers, Jerry’s improved vocals, the knowledge from extensive touring and the slight shift in attitude, their future looks good.

With plans of a third album and a heap of new material, this former bar-band has moved up in status. In search of a major record deal, Jerry Jerry plans to be touring and gigging extensively this summer.

Sonja Chichak

GoCarGo!

Okay, big news on the local front is that Psyche-Industry and Better Youth Canada (BYC) records are no more. They've been replaced by a new label, Cargo (or "Patois") working out of Montreal.

The new label is being jointly run by Randy Boyd (of Psyche) and Gubby (of BYC) out of the independent record distribution company, Cargo Records. And they've already released their first LP, *My Dog Popper's 668 The Neighbour of the Beast*. This might be the only album with the label 'Patois'.

"With Popper we called it Patois records, but I'm the only one who seems to like that name," says Randy. "It looks like we might go with Cargo Records on the next releases."

The label is off and running, currently completing a deal with SNFU, as well as planning to release material from **Beyond Posession** and the **Asexuals**.

"Now we have the money to do this properly. With Psyche it was basically me and Dan using our unemployment cheques," says Randy. "Also, with Cargo we're better able to push our stuff across the country."

The label is planning on releasing at least six records in the next year as well as working out licensing deals with foreign labels in order to get shelf space for their product.

"It's a bit cutthroat, but I realize from Psyche that starting out with a bunch of unknowns doesn't make us a lot of friends in record stores. They like artists that sell," says Randy. "I don't think that we would sign the Asexuals now if they didn't have a couple of albums out already."

The label is planning on expanding to lesser known artists in the future, however. Their address is: *Cargo records, 1180 St. Antoine W. #306, Montreal H3C 1B4*.



Popper are the virginal group for **Cargo Records**.

The mini-tours more than pay for Ray's plane ticket and they've done four this summer, with more planned. Meanwhile, out West, Ray's also playing in Vancouver with the **Blackouts**.

The Goners have also released their second LP as a cassette, *Mondo Condo*, and are trying to arrange an LP release soon. The problem being that **Pipeline** records is no more and the band now has to get their tapes out of the studio where Pipeline owes mucho dollar. Negotiations are going well, though,

and the LP should be coming our way soon...

Hairless Band Department: Fail-Safe had a Maritime tour cancelled in July due to technical difficulties: "We got shafted," says Iain. "Our sound man and transportation had other commitments that he made after he committed to us."

Nonetheless, they played some gigs in southern Ontario including the Anarchy unconvention where a band that looked strangely like MDC



opened up. In Montreal, Fail-Safe opened for MDC...

Quote of the Month: MDC's drummer upon seeing Iain in his kilt: "Man, coming from LA, I've seen a lot of guys in dresses in my life, but you're the best-looking one." Says Iain: "I just don't know what to say to people when they say things like that."

Fail-Safe's starting to run out of LP's and a second pressing ain't planned, so get 'em while they last. They are planning a release of a 7" EP on a German label in December or January and hope to import some back to Canada at decently cheap prices. They've also got some 16-track ("10 vocal tracks" says Iain) recording planned this month. Weird combination show for November should be Fail-Safe with two-man ranting poetry/music group **Rhythm Activism** on November 3 at Foufoune...

It's an Oggy World Department: Deja Voodoo are heading out west on a tour with T.O.'s **Shadowy Men On A Shadowy Planet** who are releasing a disc on OG hopefully before the end of the year... The **Gruesomes** have a release coming in October... The **Dik Van Dykes** might have a live LP out before Xmas while their first album is currently going into its third pressing. The DVDs are also working on a video for *Beachcombers* (What? Not *Curling?*)...

The annual Voodoo Bar-B-Q is still annual, happening December 9 and 10 in T.O., the 16th in Ottawa, and the piece of resistance here in Montreal here in Montreal on the 17th. (*Hey, yo, guys, take out an ad! Or just pay for the last one, come to think of it.*)

The Gruesome Facts: Montreal's fab four are putting down tracks for their third unnamed album. "We're keeping the title secret," yells someone in the background. "Yeah, we're keep-

ing it secret from ourselves," says band guru, Neil. Meantime, *Gruesomania* is getting distribution in France through EMI, and a compilation CD of the first two LP's is also getting French distribution.

They did an extremely successful cross-Canada tour in May and June, doing 24 dates in 30 days and plan an even larger tour this Fall. "We're gonna cover every stinking little place in Southern Ontario," says Neil. "And

Capital Punishment

Underneath all that red, white and blue conservatism, there lurks a music scene. Three of the best, The Town Cryers, The Scarlet Drops and The Whirleygigs, are still live highlights but pretty quiet about future recordings. Damn those big record snobs.

Skateboard Gods Grave Concern are threatening a comeback, but without a bassist and a guitarist, it looks damn bleak.

Now on the busy side, Preison Shade have lots of new nifty tracks that should appear on vinyl soon, courtesy of AMOK. Fluid Waffle and the Bookmen appear on opposite sides of a U.S. Fanzine single. The Men doing a great *What's So Funny About Peace, Love and Understanding* while the Waffles tear through *The Other Way Around*. They, by the way, are the same lounge sleazies that appear on the latest *It Came From Canada*.

The black suited, white hatted, country and western family of forty or so members; The Black Donnellys are playing again, but their live cassette is still on hold.

Over to the spanking new creed. The Pale Descendents have gone from iffy beginnings to a bright future in a couple of short months, although their manager's somewhere in the Yukon planting trees, so who knows.

Then there's the truly awful Skullgiver. What an awful name. In fact their songs are awful. They have awful haircuts, awful manners, awful attire and play unbelievably awful tunes. They're just what we needed.

Speaking of awful, and no kidding around this time. The heavy metal Partridge Family, Antix, got bigtime VeeJay Laurie Brown so lickered up that she agreed to appear in their new video. Could Steve Anthony and The Killer Dwarfs be far behind?

Turning to clubs: One Step Beyond closed their non-alcoholic doors in June and now twenty mall mods hafta find a new hangout. Pity, where the hell are Deja Voodoo gonna play now? Maybe the Saw Gallery, or Gallery Saw or Club Saw (depending on the day of the week), where you have to undergo a hip test before entering. Across the white water rafting river, in Hell, er, Hull, Club Zinc is again a mecca for live bands. But the black lights are gone and you gotta be done by midnight when the dance stampede begins. Anybody wanna buy an extensive collection of fluorescent tee shirts?

L E T T E R S

A Little Misunderstanding

Dear Eds, (Heads)

I'm writing to take issue with your latest issue. The Cockroaches (Singles Only section) suck. As a travelling down underwriter it pisses me off to see bands like Crowded House, Little River Band and Icehouse get-

ting attention. And now this. "Aggressive pop"? Cockroaches personify bubblegum pop. They're so fucken nice it makes me shit. Their paisley shirts, marketable hair cuts, faded jeans and up-beat rifts make me puke.

"Surprisingly decent"? Get some good music up ya'. Blue Ruin? Lime Spiders? Moodists? Birthday Party? People seem to think we're a bunch of hicks who think that Fleetwood Mac is avante-garde. I've been all over and apart from London (inner city) Sydney has the most vibrant underground/avante-garde/roots/new wave/thrash (choose one), music scene.

Others worthy of a listen: The Slaughtermen, Beasts of Bourbon,

Olympic Sideburns, John Kennedy Love Gone Wrong, Triffids—I could go on, and probably will. (Sorry ed., stealing your lines). But no, I won't get carried away—give OZ a go, give Cockroaches a heave and give yourselves a case of beer for an excellent rag.

A parochial 'male'

P.S. If, as your interviews with Toronto based suggests, you're interested in outsiders perception of the Montreal music scene. In OZ all we know about Men Without Hats is that they sang a song containing the line 'and if you're friends dance then they're no friends of mine.' Deja Voodoo and others, however, are popular.

P.P.S. 'Heads' is affectionate. It's short for pisheads (drinkers) and there's nothing dearer to the Aus. hearts.

P.P.P.S. If you don't publish this, I'm gonna find out where you live and play *Johnny Hates Jazz* loudly at 1:00am.

(*Heck, we'll print anything. What I can't figure out is how come we can print all sorts of really obnoxious and stupid things and not get any letters and then get mail for something silly like that single review. Anyhoo, to tell the truth, I wouldn't listen to the Cockroaches OR any of the bands you mention. Ta—ed.*)

It's a Wonderful World

Dear Warren "Mr.Wonderful" Campbell,

Some wittiness for the witty...

"The only thing worse than being talked about is not being talked about."

Most Respectfully
Yours,

CH....

Mega-Fest Down the Road

by Warren Campbell

Finally a reason to get to Toronto. From the 28th of September to the 2nd of October the first what hopefully will be an annual event will take place. The Toronto Independent Music Festival will be going on at over 20 clubs in the downtown area.

The rest of Canada will probably read this and go, oh great, an independent music festival in Toronto with all Toronto bands. "Not so," says one of the three promoter/publicists of the festival, Ashley Hillman, "we are attracting bands from all across Canada and are trying to make the representation as national as possible. The reason we're doing it in Toronto is because we're based in Toronto." Of the 150 or so bands playing during the five days there will be a 50-55% Canadian contingent with the rest coming from all over North America, South America, Europe and even Asia. In other words the world.

Hillman, who together with Debbie Ricks and Joanne Smail of Joanne Smail productions are taking on this endeavour with the full co-operation of corporate sponsors Molson Canadian and most of the clubs in the city. "We are mostly booking the bands ourselves and through independent promoters," says Hillman.

A fine example of this took place when I was down at the offices of Joanne Smail Productions and a band from Vancouver called the Flow phoned asking about playing the festival. When there was talk of it being too expensive to get to Toronto to play the people at JS Prod. talked of setting up a tour in the area for the band to make it all worthwhile.

So far none of the international bands have been announced but from a list that I peeked at you can expect some of the biggies in the International Independent music industry will be playing at places like the Copa, Silver Dollar, The Diamond among more. "Our aim is to get a Canadian band to play with an International so as to get that interaction going," says Hillman. Prices for shows will obviously be different depending on the night but indications are that most shows will be in the 5-10 dollar range.

Not only will there be shows for people to go see but there will also be seminars happening on the 1st and 2nd of October which will help bands on the ins and outs of the music industry. Seminars will be conducted on such topics as shopping a demo, making a video, signing contracts, dealing with both commercial and campus radio stations and touring among others. All of the speakers will be people who have progressed in the music industry and should know what they're talking about.

So get the 56 bucks together and hop on a Voyageur bus and see some of the better "undiscovered" talent that the majors have ignored.

we're going out east as well, which we didn't do this summer."

Says OG's Gerard of the first tour: "Well, Tony (of Voodoo/OG) toured Canada with the Gruesomes and lived..."

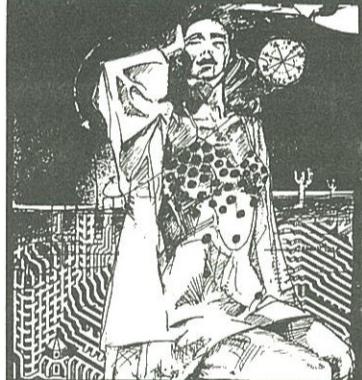
Talk Shop has recorded a new three-song demo in a basement somewhere on the South Shore which the group's very happy with, but which'll only be going around to clubs and "to show our friends" according to Renée. They haven't been playing much recently, concentrating more on writing new material. "We're not in a hurry," adds Renée. "We find things are going pretty quick..."

Festivals Galore! Department: Not only is there a mega-festival happening in Toronto (see the story somewhere around here), there's also a two-day festival happening out east. Fredericton, that is. **DTK Records** is hosting the event on November 4 and 5 (that's Guy Fawkes Day for those who care) with 17 or 18 bands.

According to ye olde organizers, the music'll be "mostly hardcore, punk and rock 'n roll, with a little bit of jazz and experimental music." Most of the bands will be from New Brunswick and Halifax, with a couple from Montreal just for good measure...

Just to keep themselves busy until the festival, DTK has just released three new albums: the **Stratejakets** (punk 'n roll), **Decade of Dreams** (alternative/dance/experimental/you get the drift), and **Lloyd Hanson** (jazz). Plus they plan a second Vogons release in the near future along with an LP from Halifax's **All Good Children**. The east coast is hopping...

If that ain't enough festival fever to make you hot (wotta metaphor, Batman!), Duncan of **VOT Records** is already working on the next Montreal **New Music Festival**, planned for March 2 to 12. This year the plans call for "More bands from out of town as well as some Montreal bands we've never caught before because they've



CORE is a new comics magazine available around town. Pick one up, and support local artists.

been on tour." An idea is kicking around to record the festival and release it as a live LP...

Speaking of VOT LPs, *Listen 3* is finally here. After many delays, it's out in Montreal and'll be out in the rest of the country this month, exactly a year after its scheduled release. Duncan's happy with it but has no definite plans for a *Listen 4*.

Independent Mega-Tour Department: The largest touring schedule independently set-up that I've ever heard of has been fenangled (?) by our very own **Rhythm Activism**. From September 7 to 15, they're doing a mini-tour down the U.S. east coast into Boston, Philadelphia, Burlington and several dates in New York. They're back in town for a week before they head off for dates in Europe: Holland, Germany, Poland, and 14 dates throughout England.

On October 28, they're back in town, play a show with **Fail-Safe** on November 3, and then go out across Canada for a month and then down the west coast in December. Whew!

Just to make things interesting while they're away, they're releasing a new 8-song cassette before they split entitled *Louis Riel in China*. "It's a bit of everything," says the Norman half of R.A. "One's a commercial, one's an

instrumental, on another we have a full band. We also use an accordian on one song". AND they're recording at CRSG this month. AND they're releasing another tape when they come back in January. Maybe Norman and Dem should take up smoking or something, they've just got too much damn energy...

On The Speed Metal Front: **Voivod** had to cancel a summer tour when Piggy fell ill. However, he's making a speedy recovery and a new tour is in the works. We wish Piggy all the best in making a quick and complete recovery and then going out and partying like crazy. Meantime, Voivod fans will have to made do with their new LP (the fourth) *Dimension H*-tross...

The National Campus-Community Radio Organization (NCRC) recently held its annual conference in Halifax. The NCRC is a loose band of primarily college stations that holds these meetings once a year in order to trade info and ideas and so radio execs can party their brains out. One comment from Gerard of Voodoo about this year's conference: "Never eat anything if it's called a 'delicacy'." Thanks Gerard.

One important development at this year's conference was an agreement between the college stations and both Procan and Capac, the two performers' rights organizations, over payments to artists. Ya see, these two org.'s collect money from radio stations and pay musicians whose songs are played. But before, they wouldn't survey college stations so all the money would go to Top 40 artists. Now money paid in by college stations will be put in a separate pool and given out to artists played on these stations. So folks like Deja Voodoo and SNFU'll actually get paid for being played. 'Bout time...

Mack Mack and the Sons of Three O'Clock Train Department: Okay, the old Three O'Clock Train is no more. Both Stuart (guitar) and Pierre (drums) are gone, replaced by Gordie Adamson on drums (he also plays for Pagliaro) and Rick Haworth on "guitar, pedal steel and maybe a little sitar" (he also plays for Michel Rivard). Huey's still in the band, and Kevin Komoda (ex of Rational Youth, currently with Brave New Waves) is helping out on (gulp!) keyboards.

The source of these changes? Mr. Mack of course. "Someone accused me of selling out, but I figure it's just the band growing up," says Mr. Mack. "We can't be a garage band forever."

Anyhoo, they're working on some studio recordings, a new record deal and should be taking part in some of those Brave New Sessions (them recording gigs at Brave New Waves CBC studios) sometime this month.

"It'll be mostly all-new material next time the band plays," says Mr. Mack. And, on second thought, "Oh yeah, we're not playing live any more. We're working in the studio." And finally, "Three O'Clock Train has always been the Mack Mackenzie project. I'm not selling out, I'm just getting better musicians." Okay, fine. Get a hair cut.

The **Hodads** have been recording three songs for a single release and should have them out sometime this Fall. "They're just Fall type of songs," says head ho-dude Dan, who says

they're not fishing around for a record label as yet. "We're waiting for the product before we flog it."

They ain't been playing much lately because of the recording, but're 90% sure of playing a Brave New Session in October with the former frontman of TV21... And, oh yeah, Dan got an 'A' on his thesis. This means he won't be talking to us illiterates any more. Congrats!

And A Hearty Congrats to KP (of Fail-Safe) and Karin, who tied the knot at the top of Mt. Sutton on August 27.

Finalement, Alternative Inuit are on vacation. Mark's gone to Ecuador for six months on a Canada World Youth exchange. But the band is definitely coming back in February: "We want to rock out. If anyone wants to set up a world tour, or even a West Island tour, we'll do it," says Fred. "That's our

motto: Have van, will travel. On second thought, if you've got a van, we travel."

In the meantime, they have a new four-song demo recorded at CRSG "But us boneheads still haven't gotten around to making copies," says Fred. "But tell people to phone (CRSG or CKUT) and request it." Okay. Mc. A.I. info can be got from: *Alternative Inuit*, c/o Fred Glackmeyer, 7 Cornwall, Baie d'Urfe, Quebec H2M 2T7.

And that's it for yet another... yeah, you've heard it all before. But you've got some propaganda you like in Banned Info next month, give a call at 483-5372. Right. Ta.

Banned Info is compiled from t RearGarde wired services by Pa Gott and J.D. Head.

The Big Show In T.O.

by David James

It's been a summer of changes in the Toronto club scene starting with the Silver Dollar's firing of Elliot Lefko, their aggressive booking agent. Apparently he was a little too aggressive, bringing in too many out-of-towners (like the Nils and the U.K. Subs) instead of local bands. The Dollar decided to promote Toronto talent (and save money) by dumping Lefko and his bands.

Briefly a hot spot, the Silver Dollar is now just another club. No matter, because in the fiercely competitive T.O. club scene there are always others to take over. Accordingly, the Elmo Combo quickly snapped up the acts cast off by the Dollar while Lefko himself has been hired by Lee's Palace. Meanwhile, the recently opened Siboney club is showing itself to be willing to play hardball with Lefko by bringing in Pere Ubu, Circle Jerks, DOA and Death Sentence, not to mention Uncle Sam's Canadian debut.

The Diamond has opened its new Grapevine room with appearances by the Cowboy Junkies, Shadowy Men and Psyche. The Rivoli is still the favoured home of Neon Rome and Change of Heart, who gave an excellent show a little while back with Itsa Skitsa and Kurt Swinghammer.

Closings include the Nags Head for renovations and the Hotel Isabella forever. But the Silver Crown surprised everyone by mounting a successful write-in campaign to avoid being made into a parking lot or whatever. The powers-that-be at the mayor's office have shelved the wrecking ball indefinitely.

The by-word for the Toronto scene is "glam". It seems that most of our newest bands are off-spring of the whole Guns and Roses/L.A. Guns thing. Ironically, both bands were forced to cancel planned appearances here for unknown reasons.

The band that rules the roost is actually a band of Yanks from Buffalo called Uncle Sam. I don't know if word of them has reached Montreal yet, but it's bound to sooner or later (or now—ed.) so I'll give you a preview... Uncle Sam are a scruffy bunch of over-the-top drunken, rowdy, Iggy-worshipping, thrash metalloid glam punks who in a very short time have managed to inspire a number of equally rabid fans and enemies. Their virgin appearance in Canada consisted of an hour or so of singer Scott Cessana leaping off stage, dancing on tables, falling off, rolling himself in paper, and spraying the audience with beer while the band did its best Stooges impression. Not surprisingly, their debut LP *Heaven or Hollywood* has been widely banned from radio and record stores which, as far as I'm concerned, is reason enough to buy it.

As for the rest of the scene, names to watch for include Success (boisterous and energetic), Blackglama (raunchy and menacing), Zap City (tight and slick), and Serpentine leading the pack with an EP due out in the not too distant future. The band has a good, loose party feel and consists of three former members of Glamour and a former drummer from Slaughter.

National Velvet aren't exactly glam, but they're not exactly anything else either so it's worth noting that their first full-length LP is out and resembles an early Siouxsie and the Banshees, but is tighter and more danceable. Also new but as yet unheard by me are debut LPs from No Mind and Pig Farm. Both Rango Tango and the incredible Cowboy Junkies have been signed to major US labels with records to come.

And finally, before we go, a moment of silence please for local band the Dundrells which has reportedly split up.

THE CIRCULAR SLAM

7 Seconds and the Circle Jerks played two shows on July 17 and I saw the first one. I wanted to interview all of the Jerks, but since the other three members had gone to dinner, I only had the opportunity to talk with the frontman of the Jerks, Keith Morris.

RearGarde: So who is the new bassist?
Keith: His name is Chris Pollan and he used to be in a band called **Megadeath**. Zander is now playing with Joe Strummer in England.

RearGarde: What are the Circle Jerks?
Keith: We are considered a hardcore band, but we are basically a hard rock band. If you listen to a lot of our songs, we play a lot of different tempos. We have been accused of being speedmetal, heavy metal, punk, thrash, hardcore. We are a third generation punk band—first being the Sex Pistols, Buzzcocks, the Clash, the Damned. Now what I would call a second generation would be bands I am familiar with from L.A. like X, Germs, Avengers, the Dils, Screamers. Then you have the third generation which is Black Flag, Dead Kennedys, Minutemen, us.

RearGarde: Why do you play under the name **Electric Spanking Monkeys**?
Keith: We don't get a chance to play in L.A. very often and occasionally a show

will come up where they want us to play but they can't let us use our real name.

RearGarde: Why?
Keith: Some of the places may be 21 and over, or a club that doesn't want a lot of punk rockers or a lot of aggressive people dancing the way they were tonight. So we'll play acoustic under just the **Spanking Monkeys** or we'll play electric under **Electric Spanking Monkeys**. We just did an Amnesty International show and we got stopped after our third song. They said we were too aggressive, that we were causing the crowd to riot. The truth of the matter was that there had been 15 bands during the day and the people had been sitting out in the hot sun and once the sun went down it was real easy to go wild. It didn't matter who was going to play, the people were going to get up and move around. We just happened to be the band who went on when the sun

went down. **Faith No More** and the **Red Hot Chili Peppers** both played after us and also received the same treatment.

RearGarde: When did the band get formed?

Keith: We formed 8 1/2 years ago. I was in Black Flag for three years, Greg had been in Redd Kross for about one year and he got tired of those guys not wanting to practice. I got tired of practicing every night of the week for four or five hours even if we were playing that night. In those days I was an alcoholic and did a lot of cocaine. Now I wouldn't mind because I have the energy to do it but then it was just overkill.

RearGarde: Do you play a lot of double shows, like you're doing today?

Keith: No, this is very rare. We don't like doing that but sometimes we have to be able to play for all the people.

RearGarde: Musical influences?

Keith: I don't have any real influences. I listen to so many different types of music. The Ramones, Sex Pistols, MC5, the Stooges, Motorhead, R.E.M., the Replacements, Dead Kennedys, The Beatles, The Rolling Stones.

RearGarde: Any change in musical style?

Keith: We have spent a little more time in the studio and the album seems to sound a little more metallic, more heavy metal. But it's not a premeditated thing. We didn't sit

down and say we're going to make a heavy metal record. We just write songs, and whatever comes out, we do. I guess we are influenced somewhat by our environment because heavy metal is so big around L.A. and especially Hollywood.

RearGarde: Why are you touring with 7 Seconds?

Keith: Because they are great guys, they're a great band. We get along really well and things work well with them. It's as simple as that.

RearGarde: A lot of your songs are critical of America and its policies. How do you feel about being an American?

Keith: I love living in America because there are a lot of things we have that other people don't. I don't like the police and the government but you are going to have that wherever you go. Grin and bear it, try to oppose it, do what you feel you have to do to get by.

RearGarde: Have you ever been harassed by flag-wavers or patriots?

Keith: No. We are not a big enough band to be noticed. We haven't been hassled by the P.M.R.C. because we don't sell enough albums. Smaller bands have been because they rubbed something in someone's face to cause that. We are inconsequential to them.

RearGarde: Have you noticed your audi-

ence has changed over the years?

Keith: No, the audience gets older, it gets younger. There has been and still are a lot of different people coming out to see us. Punks, metallers, skinheads, skater, preps, anyone and everyone.

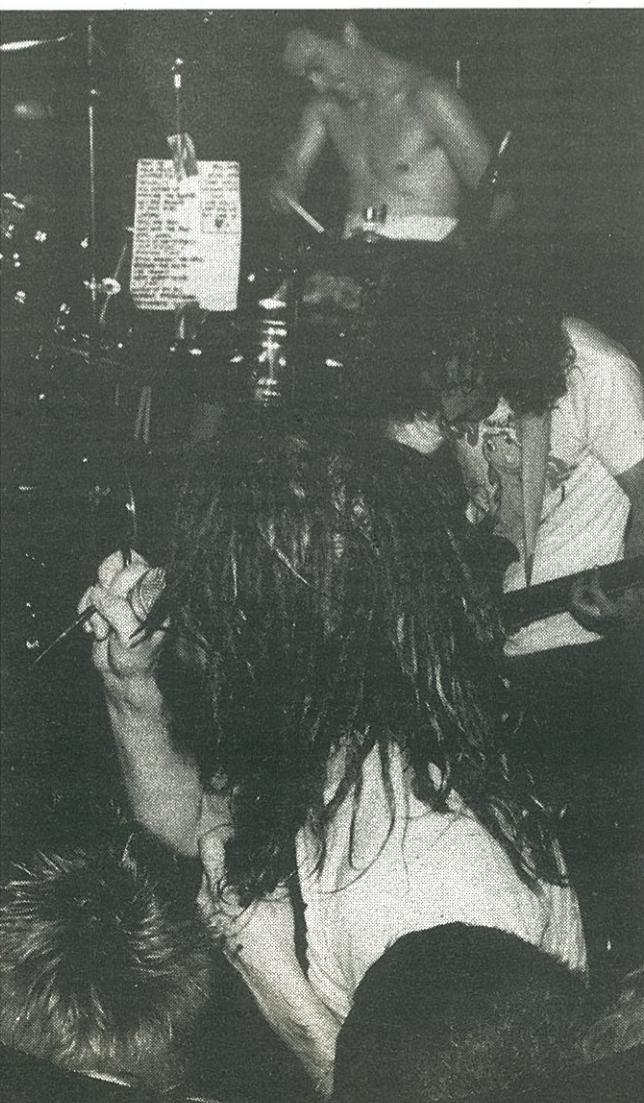
RearGarde: Do you ever think you're going to stop doing this, settle down and get a 'real' job?

Keith: No. I know I will someday stop with the Jerks but then I will go work for a record company or work in a club or for a band, road manager, sound, but I will always be involved in music.

RearGarde: If you could be a vegetable what would it be? (*That's an old question, real old-ed.*)?

Keith: This could be sexist—no, it can't. I'd say a zucchini or a cucumber or a banana because they all have seeds.

Interview conducted by John Stack.



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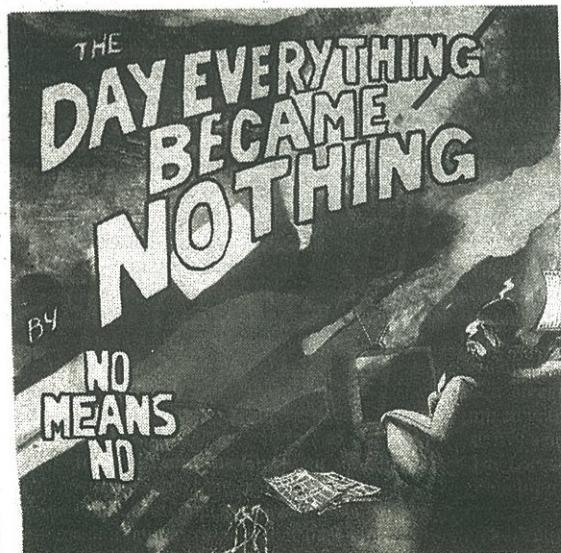
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- NEW LP IN SEPTEMBER

SC.U.M. is an old name in the Montreal music scene, but it's a new band in the neighbourhood. After losing members last year, the group was recently reformed with only one member of the original group remaining. Two new members, vocalist Pat Oancia and guitarist Jim Ross, talked to us about the resurrection...

RearGarde: It must be difficult coming into an established band like SCUM and being the new vocalist and frontman...

Pat: Yeah, it is difficult to compete with Anthony, the old vocalist, but I'm really not there to compete. I'm just gonna do my own thing, hoping that people will like it because it isn't the same. As far as the old songs go, they're still pretty much the same but they have changed a bit just because of the new line-up.

RearGarde: How has the line-up changed?

Jim: There's myself, I play the second guitar—we now have two guitarists, a new bassist, Keith Ambrose, a really good bassist. Michel Levasseur is on drums and Georges Pearson, the remaining member from the original SCUM.

RearGarde: So Georges is the only original SCUM member.

Pat: We, I was in the line-up before it broke up. I'm certainly not an original member, but I had been with the band before Jean Lortie left for the Nils.

RearGarde: So had the group actually broken up for a while?

Pat: Yeah, for about four months. Georges got really depressed and Andrew, the old bassist, and I always talked about getting Georges back into it. And when we finally did, Georges and I decided not to have Andrew in the band—for some reason he didn't seem to fit the style any more.

RearGarde: So now you're a brand new SCUM. Have you thought about changing your name just to do away from the old comparisons?

Pat: I'd like to change the name, but our bass player and Georges don't want to change it—Georges still writes the songs and the style is still the same. It's not like anyone in the band before contributed musically or lyrically, Georges did all of that. Maybe we could call the band 'Georges and SCUM' or something. (laughs)

RearGarde: 'SCUM II' or 'The Re-

turn of SCUM'...

Jim: Or 'SMUC'... just change the letters around.

RearGarde: Does it ever feel weird, saying you're part of SCUM?

Jim: It does for me. I've only been in the band for four months and it's kinda weird right now 'cause there was so much happening before I was in the band and now I'm just sorta the new kid on the block. I'm just wondering if people are gonna accept all these new members and get into it the way they did before.

Pat: When I first joined the band, before it had broken up, it didn't feel so weird for me because a lot of the band was still there. The only thing that felt weird was trying to get people to like me as much as they did Anthony, because I remembered seeing shows of SCUM with Anthony and he's definitely a hard guy to beat on stage. He was energetic and he'd been playing the songs for five years—he really felt for the lyrics. But it's in the new songs where the new band style comes out. All the new songs have been completed by the whole band even though they've actually been written by Georges.

RearGarde: Is your set mostly old or new songs?

Jim: Well, it's about half old stuff, half new. The old stuff has been revamped, with the second guitar it's been sooped up. It's still the same songs, but revamped.

RearGarde: I notice you have several members from the Maritimes.

Jim: Actually, Pat and I are the only two from the Maritimes. We're from New Brunswick.

RearGarde: What is this thing about coming from the Maritimes—it seems a lot of Montreal bands have members from there nowadays.

Pat: You gotta get out of there as fast as you can. I'll tell you one thing about me living in the Maritimes... The whole time I was there, about eight years—I was in Halifax before I moved to New Brunswick—I was there in the scene and everyone was talking about moving to Montreal. These two guys, Steve Smith and Ewan MacDonald, they were the ones who started the whole thing. They moved up here and for years everyone said 'Hey, Steve and Ewan did it, let's move to Montreal.' After that I moved to Fredericton and no one there wanted to leave which was kind of bogus, but then after a few people did it, others started too.

RearGarde: Is there a scene happening in Fredericton?

Pat: There is a scene, but it's not quite as strong as in St. John, where Jim is from. People unite more in St. John, there's not as much back-stabbing.

Jim: But it's just really hard to get things going in these smaller places because you have a certain scene. I was doing shows in St. John and the same people would come to all the shows. They were real dedicated and into it but it just didn't have the capacity you need. We'd bring in a band from Toronto and 100, 150 people would show. I'd lose a lot of money or just barely break even.

Pat: Yeah, I used to put on shows with this guy called John Bosnitch who was

the student president at the University of New Brunswick, and he'd fund all the cash and I'd get the bands and we'd put on shows at the student union building of UNB. And they'd hire 20 campus police and it would be like total campus police standing around the thrash pit and anybody who bumped into them would get beaten up.

RearGarde: Sounds like Concordia security... Someone around here wants to know if any of you guys are from the States.

Jim: Not really. Actually, Georges was born there so he has dual citizenship. But that doesn't help us in getting across the border. We tried to get across the border and it doesn't mean a thing.

Pat: There was actually three people who had dual citizenship with us when we tried to cross the border—Dave, this guy who was going to road manage for us, one of the drivers, Dominic, who had lived in West Virginia for a while, and Georges. And they still wouldn't let us over the border.

Jim: And they took away Dave's citizenship for some reason.

RearGarde: Your new demo is called 'The Hell Mix'...

Jim: (laughs) Well, I did that, but the reason I did it was it was just a joke, but I guess it's been permanently dubbed that now. The reason for that is that we did it at McGill University and it was supposed to be a demo that we could send around...

Pat: And it was supposed to be mixed properly by this chick called Barb... Barb's her name, Barb. (Laughs) But she really didn't do a great job. She

really did a rush job.

Jim: Yeah, it really didn't turn out the way we wanted so we've just been using that as best as we can around the city.

RearGarde: Sounds a lot like the old SCUM to me.

Pat: Well, it's the same style. Georges had written some of the new stuff before the old SCUM had broken up, and I guess he just never had the time to put them together with the band. I don't feel it's a lot like the old SCUM.

RearGarde: Any differences you can point to in the new sound?

Jim: Well, the vocals are definitely different. The music's progressed, too. Georges is writing a lot more riffier type songs. I think that's a big progression right there. And Phil, the bass player, is really good and he's putting in a lot of fills and riffs.

Pat: Phil's from a metal background, so he's putting in a lot of metal-type riffs, and Georges is also writing songs with more of a metal type influence. But we're not a metal band or anything like that. And we're not a hardcore band either, not any more.

RearGarde: I never really considered SCUM hardcore.

Jim: Thanks. (laughs) But that's the way the band always seemed to get classified.

RearGarde: You played several gigs out of town before setting up your first Montreal show. How come?

Jim: We wanted to get some money together to get down to the States. We had this mini-tour set up, but that got cancelled when we got turned back at the border. And we also wanted to get a feel for the music—a warm-up for the American tour that never happened.

Pat: Not only for the American tour, but also we always thought it would be important to play other shows before Montreal so we could be really good here because I guess it's one of the most critical cities in the world to play.

RearGarde: Now that you guys have a Montreal show under your belts, are you going to play more often?

Pat: Probably about once a year. We'll be playing some shows in Montreal, but not downtown, in the suburbs. Maybe Longueuil, and outside the city in Sherbrooke and Quebec City.

Jim: We don't want to do too much of an overkill, like some bands in town have done.

Interview conducted by Paul Gott.

the return of SCUM*



A LITTLE UNDERCOVER WORK



by Brent Barfett

As a young writer I've spent most of my time trying to find a voice of my own. A voice that is unique enough to be heard amongst the tireless throngs of babbling malcontents. A voice that would be sensitive enough to sooth yet brazen enough to entertain. A voice that would ring out clear and true, like a really deep burp. There I said it. Sorry kids it's all down hill from here.

The following paragraphs are a first person account of an uninteresting phenomenon that affects us all. It has slovenly entered our lives and we can not escape its influence. This "it" that I speak of so paranoically is fashion. The origin of fashion has always been a heated topic of debate for uninspired intellectuals and funny looking metro travellers. (Neither of who have ever been fashionable.) But in my opinion these half baked analytical efforts are useless. One must delve deep into the soul of the unexplained mysteries of fashion. Wrench out its full meaning and expose it to the petrified public. And this my fellow worms is exactly what I intend to do.

First we must honestly ask ourselves, "Where does fashion originate?" Then we must answer ourselves like so, "This fashion originates on album covers, just like the ones found at CRSG in the new release section." This my greedy little friends is the first step on the long and binding road that will lead us to a better understanding of that oh so elusive concept of fashion.

Disturbing the Peace by Little Charlie and the Nightcats is a prime example how fashion can influence the popularity of a band. There are four members in the band and not one of them has a fraction of fashion sense. One of the biggest problems is "Little Charlie" himself. He hasn't yet realized that his teeth will always clash with whatever he wears. Not only are they too shiny (undoubtedly a result of "over-buffing") but his lower jaw has decided to retreat into his skull, a definite fashion drawback. I have never heard of "Little Charlie" and neither has Dan Ahmad (co-station manager of CRSG) so we can conclude with the utmost ease that an unfashionable outfit and is directly related to an album's popularity. (I don't believe I just said that.)

Okay. Let's move on to something even more monotonous. The Butthole Surfers album entitled *Hairway to Steven*. This album cover is a subtly blatant visual representation of what you would look like if you had two heads. If we search through the vast and troubled trunk of clichés we will always be able to find an appropriate saying and in this case fill some empty space as well. It has been said that two heads are better than one but through the magic of a hardy imagination we can modify the cliché and say that two heads are ugly as hell. (I really don't believe I just said that, either.) I know I've heard that the Butthole Surfers transcend fashion but I also know that I'm hard of hearing. Enough of this ridiculous nonsense, time for some meticulous stupidity.

Let us take this time to sullenly gaze upon the album cover by MDC happily entitled *This Blood's For You*. When I look at this cover I am overcome with a mixture of sadness and happiness, commonly known to the oh-so-cool medical community as schizophrenia. The band is appropriately dressed in the most fashionable of Christian garb. This satanically points to the bands' ultimate fear and obsession with religion. Hey, I've taken my share of psychology courses I know what's going on. So, to slightly skip away from the topic of fashion which I have been so gloriously avoiding let's address the fact that there is absolutely no food on the table. This is the last supper. To me, supper means food. This group is spitting their factless history upon you. REVOLT DAMN IT!. (Sorry 'bout that)

Well the time has come to end this absolutely pathetic, semi-thematic, drastically aromatic column. The reason this one is so bad is because I just found out that Jim got an A, Emma got a B, and I only got a C. Just leave me alone. I'm going out to get drunk. But please keep in mind. You aren't what you eat, you're what you wear.

Oh Yeah, if yer ever feeling really lonely one night take a look at Joan Jett's album called *Up Your Alley*.

THE RAZORBACKS



No wires, no plugs, no amplifiers. Amazing! The Razorbacks first played together as buskers in Ottawa. In 1984, as The Wiseguys they opened for the Clash for part of the *Out of Control* tour. Authentic rock 'n roll is the only way to describe this quartet who borrowed their name from a street band in Ottawa.

The Razorbacks brought Café Campus alive on April 10th with their overt rowdiness. Joe Myke's double-bass antics continue to enthrall audiences from coast to coast. His offbeat style includes playing the big bass on his head, upside down, and like a guitar.

With a name like "Jailhouse Joe" nothing comes unexpected. "Six weeks ago, I smashed a bass in St-Catherine's. I was laying on it, Tony (Kenny) was standing on it and it gave way. All the seams split and the sides opened up. It looked like a great big alligator," he explains.

Extra bracing was added inside for the show to go on. As the comedy focal point Joe describes himself as "the bottom end (laughing). There's no kickdrum, no nothing. I'm the platform when Tony wants to play a solo."

The first independent band to ever have an album for sale at Simpsons, The Razorbacks attribute their skiffle style to Creedence Clearwater Revival, Elvis Presley and early Beatles influences.

"People tend to call us Rockabilly, which is wrong. It's an easy label to throw on us because we have a double bass, but we're Rock 'n Roll mostly," says drummer Don Dekouchay. They go on to explain that Rockabilly has more of a country, bass-

slapping sound than their's.

"We all have the same influences. No swollen heads in this band. Everyone's open to ideas, that's why it works. We even hang around together when we're not playing. We're all good buddies," says lead singer/rhythm guitarist Tony Kenny.

The main philosophy is "to keep everybody entertained, but first and foremost is to have a good time," Kenny adds. Lead guitarist Donnie Cartwright interrupts proclaiming the importance of "sticking to your guns when you go to play music". The unique Razorback rhythm certainly has not been sacrificed.

Acoustics and mobility are the essence of the band with a strong emphasis on minimalism. Dekouchay keeps the beat intact with a single drum on stage. "Acoustic instruments are very variable both in their volume and their temperament. Things like the double bass Joe plays: Lots of tones and notes fluctuate in their volume. It's like my using brushes on the drum. They're just brushes, so you can't count on each hit being exactly the same volume, whereas sticks on a big kit or electrodrums are a lot more moderate and consistent," explains Dekouchay.

Why brushes you ask?

"When it comes to those fast shuffle songs, the attack would be too strong, too much like a machine gun: so brushes give a softer sound. There's a nice kind of modesty with the merge of the sound. I'm not a person who's supposed to stand out so much. A lot of bands are based on the fact that each person is a virtuoso in their own right and it ends up as a group of individual

egos showing off their instruments. We're perhaps more into the holistic unit, the total sound," he says.

The band certainly works well together, complementing each other with a wide range of musical talents. "I can sing and play many instruments (guitar, harmonica, whistle, lapsteel) so I'll always eat," says Cartwright.

After being handed a flowchart on the origins of The Razorbacks someone recalled the bloodbath at The Pogues concert last fall in Toronto. It seems that Kenny threw his guitar into the air only to get his head split open with it. Dekouchay's knuckles were bleeding from frenzied drumming. By the end of the show they were all covered in blood. Surprisingly, they didn't stop playing.

Each show is an original. There are no set lists, only improvisations to rev up the audience. Not unlike a jazz band they all react to each other's cues. Like an auctioneer Kenny recants "If you see this guy over here (Joe) and this guy over here (Don), never at one point during the show will their lips leave their faces". The members provoke the audience to get up 'n dance with such joyful tunes as "It's Saturday Night, Don't You Know Where You're Boozecan Is?", "Can't Keep My Baby In Shoes" and "So Much Fun".

If you missed the show, The Razorbacks plan to be back in town soon. Audiences in Montreal "give you a chance, they don't categorize you right away. The crowds are good," concludes Jailhouse Joe.

Interview conducted by Sonja Chichak



PHOTO: RAJ RAMA

By
Marc Thivierge of LEZZARD Magazine

LUDWIG VON 88

Paris au printemps. Le ciel est clair et sans nuage, mais le temps plutôt frisquet me pousse à revêtir un pull, question de ne pas grelotter en sillonnant les rues à la recherche de ce local mystérieux, non loin du métro du Quai de la Gare, près de la Seine.

RearGarde: Les Ludwig Von 88, le nom a sûrement une relation avec le grand compositeur classique.

Bruno: Ça une origine secrète, seul les émissions de radio ont le droit de savoir.

Karim: Alors si vous voulez vous ini-



tier pour savoir, c'est simple. Il faut s'inscrire au Club. C'est 500\$ Canadien... On sait plus pourquoi, parce que tu sais, le group a beaucoup bougé au début. Il y avait une personne qui a formé le groupe avec un autre personne et la première personne est partie aussi et ça remonte à cinq ou six ans et...

Bruno: ...siècles.

Karim: Oui, siècles... et c'est un peu comme il y a des choses dans l'histoire qu'on se rappelle plus.

Bruno: Voilà! C'est ça. L'histoire se perd dans le commencement de l'étang.

Karim: On sait qu'il y a des gens qui savent, mais on sait pas qui c'est.

Bruno: Mais on sait quand même que 88 c'était parce que à l'origine le grand-père d'un fondateur du groupe habitait dans les Vôges et les Vosges en France c'est numéro 88.

RearGarde: Le département?

Bruno: Voilà! Il était départmentaliste...

Karim: Et comme il a fait la guerre de 14.

Bruno: Pour son département.

(Rire collectif)

RearGarde: Vous êtes pas les gens à l'origine du groupe?

Bruno: Non. En fait, on sait plus...

Karim: Mais disons qu'il y a eu deux mois très instables au début où il y a eu une vingtaine de personnes qui sont passées, ils passaient vite!

Bruno: Ils s'arrêtaient à peine!



Karim: Et en fait il y en a quatre qui sont restées et plus tout recommença, il y en a deux autres qui sont parties et il y a François qui est venu jouer de la basse.

RearGarde: Sur les deux LP c'est des gens différents?

Bruno: Non, non, c'était la formation... en fait, le bassiste il est parti, François l'a remplacé et en ce moment il y a le chanteur qui est en vacance en Allemagne.

Karim: En Allemagne—service militaire, c'est un truc bien en France. Quand tu travailles bien à l'école ils t'envoient passer des vacances en Allemagne à courir dans les champs et à tirer sur les lapins.

Bruno: Il est par là pendant un an!

Karim: Je sais pas si ça existe au Québec?

RearGarde: Non!

Karim: Ah, vous avez pas de chance. (Rire)

RearGarde: Non vraiment pas!... Un tour d'horizon sur vos disques.

Karim: Alors au début y a eu un 45 tours qu'on a enregistré sur un grille-pain. C'était Bill Bao. Ca donne une leçon de sons.

Bruno: C'est un 45... on a pas fait un pochette plus laide depuis et on a pas fait un enregistrement plus horrible.

Karim: Oui! Voilà!

Bruno: Et on l'a vendu, et on n'en a pas fait beaucoup.

Karim: On en a fait 1,000.

Bruno: Ca fait rire tout le monde. C'est un disque assez bien parce que tu le passes une fois et puis après la peine.

Karim: Et après, comme ce disque il s'était bien vendu, parce que les gens le trouvaient très drôle...

RearGarde: Ca vous a surpris?

Karim: Oui! Eh! On en a vendu que la moitié alors bon! Ca nous a pas tellement surpris.

Bruno: Alors après on a fait le premier 33 tours Hou La La.

RearGarde: Sur Bondage. C'est des amis?

Bruno: En fait nous on connaît les Bérus et puis les Bérus étaient sur Bondage. Et on faisait des concerts avec eux et puis voilà quoi.

RearGarde: Automatiquement.

Bruno: Oui, c'est ça. On avait un copain qui avait un plan pour avoir un studio gratuit alors on a enregistré une bande et on est allé voir Bondage. On leur a dit "Voilà! On a fait ce qu'il y a de mieux aujourd'hui..." (Rire)

Bruno: "Comparez avec Michael Jackson et Madonna." Et ils ont dit "OK, on prend!" Bon ben ça a pas tenu toute ses promesses mais... ça a fait un disque.

Karim: Et puis après on a fait quelques 45 tours.

RearGarde: Extrait du premier?

Karim: Non, non, d'autres trucs. Y a eu Les Trois P'tits Keupons qui est en rapport avec les mouvements de révolte dans les maternelles en décembre '86.

Bruno: Parce que il y a eu une loi qui passait dans les maternelles comme quoi les enfants devaient absolument consommer plus de 1/2 litre de lait par jour parce que les surplus de la communauté européenne on savait pas quoi en faire. Alors les enfants se sont révolté. Ils ont défilé. C'était horrible.

Karim: On a fait une chanson Les Trois P'tits Keupons qui dit "Qui a peur du méchant Pasqua" parce que c'était...

Bruno: Parce que Pasqua c'était le chef des vaches en Europe...

Karim: Ensuite on a fait Louison Bobet For Ever. Alors Louison Bobet c'est celui qui a gagné le Tour de France en '56 et '57... je sais plus. C'est un cycliste qu'on a jamais connu mais...

Bruno: Mais qui avait des beaux mollets. (Rire) Oui, et plus on a fait un 33 tours qui s'appelle Hou La La—La

Mission.

RearGarde: Les textes sont politisés?

Karim: Très, très, très politisés. Notamment celui de Hou La La où les textes c'est "Hou la la, hou la la, hou la la la la." (Rire)

Karim: C'est politisé mais pas tout, mais au deuxième ou troisième degré ou au quatrième degré.

Bruno: Dix-huitième des fois.

Karim: Qu'est-ce que vous entendez par politique?

RearGarde: Ca dépend de vous.

Karim: Je sais pas, mais je crois que la politique, enfin je sais pas comment ça se passe au Québec, mais je sais qu'au Etats-Unis, c'est pas du tout la même chose qu'en France. C'est pas mal pour se prendre la tête et pour poser des questions.

Bruno: Nous on se moque un peu de tout ces gens qui se prennent la tête avec la politique mais on sait quand même où on se place quoi!



se sert pas de la politique pour gueuler.

RearGarde: Vous ne vivez pas, ici en France, les mêmes problèmes de langue que nous au Québec. Comment voyez-vous les groupes français qui chantent en anglais?

Bruno: On a fait des chansons en anglais. On a fait en allemand. Comme on part pour l'Allemagne alors il fallait une chanson en allemand. (Rire)

Karim: On trouve un peu ridicule qu'il y ait des groupes qui essaient de chanter en anglais alors qu'ils ont un accent complètement pourri et qui arrivent pas à écrire des paroles en anglais.

Bruno: Quand on a fait notre tournée japonaise on a fait un morceau en japonais.

Karim: Et là, on a un morceau en



jamaïcain, un morceau en anglais. J'avais fait un morceau en suédois mais ils en ont pas voulu! (Rire) Et si un jour on vient au Québec il faudra bien une chanson en québécois.

RearGarde: Est-ce que vous connaît en Allemagne?

Bruno: Pas du tout, c'est pour ça qu'on y va. Ca s'annonce très bien. On a vu le monsieur qui s'occupe de la tournée. Il a les cheveux bleus alors ça nous a fait très rire. Pis après on fait une tournée en France: Tours, Reims, Bordeaux, Poitier, un peu partout et un jour on ira en Yougoslavie, un jour on ira au Québec. On sait pas.

Karim: Avis aux promoteurs et organisateurs de concerts: Nous sommes prêts à venir jouer pour rien, nous sommes prêts à payer même.

Bruno: Pour des carottes, pour payer nos répétitions.

Karim: Pour 50 carottes par concert nous sommes prêts à venir.

RearGarde: Le département?

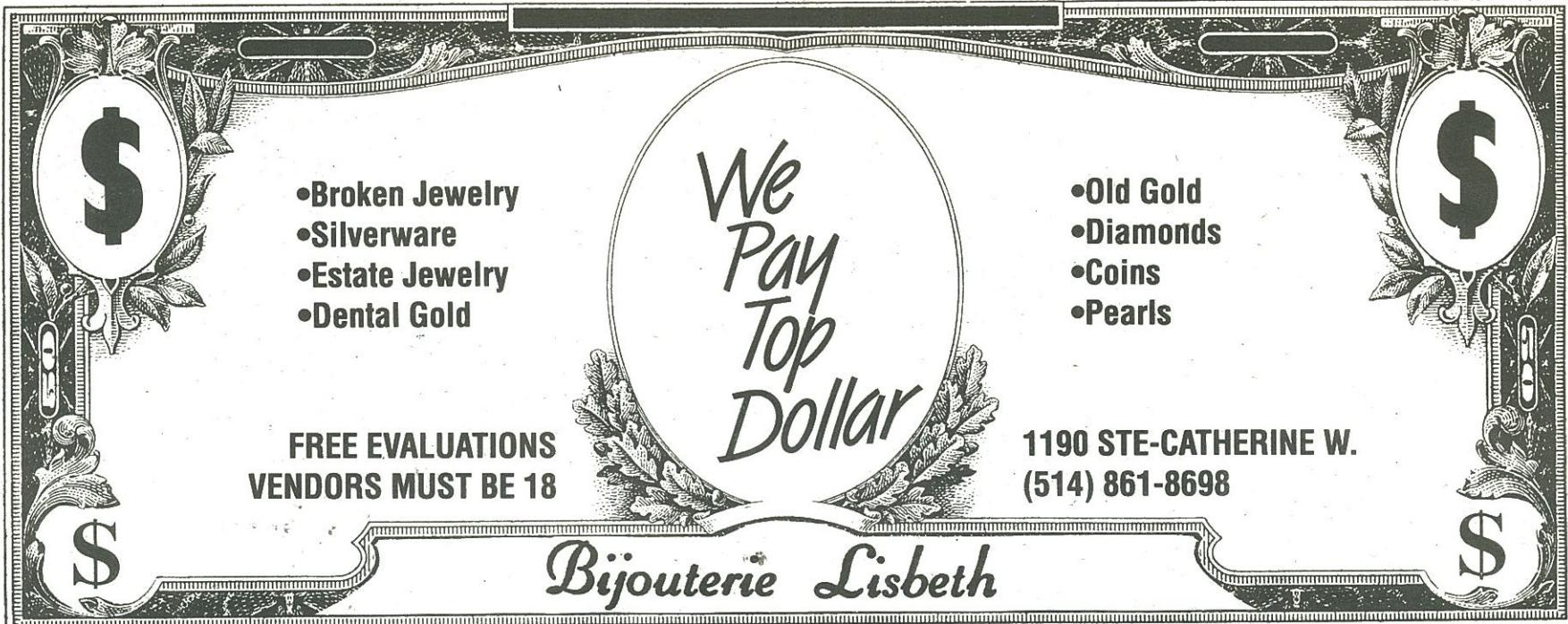
Bruno: Voilà! Il était départmentaliste...

Karim: Et comme il a fait la guerre de 14.

Bruno: Pour son département.

(Rire collectif)





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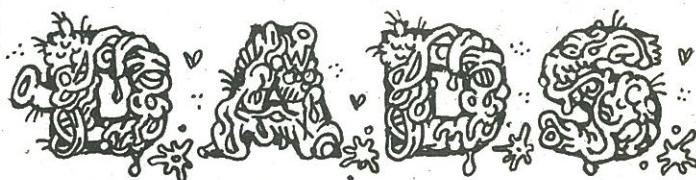
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ALX

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Alex Chilton has been around music for decades, literally. Starting out with the Box Tops, he had some major commercial success. In the 70's, he rocked out with his own band, Big Star. More recently, he's been working on new recording projects, producing bands (including the Cramps) and playing for bands including regular recording stints with Tav Falco's Panther Burns. Following is an interview done with Alex by The Mole in Hamilton, a city that's rock'n'rolling itself, and which has much more intelligent record company execs in certain companies...

First time I came across Alex was back in '82 when he was washing dishes in New Orleans. Gary Topp and I were wondering what happened to him, and he suggested I call his mother. I left a message with her, thinking I would never hear back—after all there had been more than a few legends built around the alleged flakiness of our hero. However, as things turned out, a few days later I got a collect call from the 'Maple Leaf Hotel'. "I thought it was appropriate", said Alex. The idea at the time was to send up written music to some local musicians and have him come up alone to play. Nobody took him up at the time which says everything about nothing.

Second time around was at a 3/4 empty Rochester bar with the trio circa *Feudalist Tarts*. A great show and oddly enough he remembered our conversa-

everything seems to be the same. I just do what sounds good to me, and it's that simple. What's complicated is to make it sound like everything else.

RearGarde: The main thing I notice is that you draw from a rich blues and soul background. I'm thinking of those 'economic fables' that span the 3 records from *Lost My Job to Make a Little Love*—that's a blues thing, taking the personal personality and injecting it into the records.

Alex: Well, there are a lot of great pieces of music around that don't suit my personality. But singing about being broke or somebody who's been poverty struck for some time suddenly coming into some bread, all those things are things that I can identify with and relate to. And it's natural for me to speak those words, y'know? Singing about being broke comes natural to me.

RearGarde: Let's move on to more pleasant topics: The track on *Feudalist Tarts* called *Thank You John*, a follow up to Willie Tee's *Teasin' You*, but laid out in more explicit terms (it's a conversation between a pimp and a hooker with drug references). How did you drag that up?

Alex: A friend of mine in Minneapolis who manages the Replacements, Peter Jesperson, said "Listen to this", and I said "My goodness, that is really wild," and I looked at the record and I realized a NOLA production meant it was from New Orleans 'cause that's the abbreviation, and I thought "This is incred-

Dan Penn song (ex Box Top producer) which I thought was unusual because I didn't think you'd ever want to see the name again. *Nobody's Fool...* where did that come from?

Alex: That was a single that he had out, as an artist, in '70 or '71 or something like that. He has the reputation of being a real great singer and he is... he's a real great writer and a great artist. I don't necessarily want him to produce me these days, but it doesn't mean I don't like him or don't have a lot of feeling for the great things he does.

RearGarde: After that you cut out to New York. What was it like, writing your own songs and being independent?

Alex: I'm a lot better musician and I'm a lot clearer about going about things. I think that up to about '75 or '76 I was trying to write about a whole lot of things but I didn't know what I was really about. I guess every artist has a moment when he wakes up and says "Yeah, this is how to do exactly what I want to do." When I started out, I could hardly play guitar. I was 16, y'know, and I went through a whole lot of grief trying to have a good band and not being able to plan (*laughs*). So it's been a learning process and it took me eight

town. Why don't they say anything about what an outrageous name for a town this is.

RearGarde: And this Australian guy came up with the opening lines...

Alex: Yeah, Lenny Lindon. I was explaining to him my concept about making this song about sex, you know. Somehow we'll make it innocent and something that the radio could play, but at the same time you're saying "the dirty word". And he said something like "Here's a little thing that's gonna please ya, just a little town in Micronesia..."

RearGarde: Getting back to more recent material, you do a gospel number, *Come By Here* on the LP. To take something like that and adapt it to a basically trio format is something remarkable. How did you come across that?

PHOTO: CHRIS SALETES



CHILTON

tion from two years back. I was impressed.

Third time around, and several records later we found Alex basking in a wave of renewed, albeit diffused interest. Postpunk intelligentsia were bandying his name around as The influence on people like R.E.M., The Replacements, etc., and citing his production credits with The Cramps, blah, blah, blah. The Bangles had recorded *September Girls* and the song-writing royalties for that were rolling in. And on this occasion, baby-boomers were gathered to hear him sing his five songs that made up the Music Of Their Lives. And he was getting paid a ridiculous sum of money for it.

There was a great interview done backstage that took all of 25 minutes and covered Everything You Needed to Know. You'll never hear or see it, because of a technical gaffe on my part (forgot to turn on the mike), but we managed to re-construct it for you. I thank Brother Bobby Gale from the Church of Polygram (Ontario) for setting up this blessed event.

We join Alex midway through the conversation...

Alex: Everybody's got all kinds of music that they dig y'know and things that are kind of unique. I just try and do things that they're not tired of—a song that people haven't heard a lot. It's the most natural thing for me to do. It's not hard to be different these days because

ible, what this guy is saying here. It's too much."

RearGarde: For the past three records the emphasis seems to be on putting a collection of songs on record as opposed to your singer-songwriter position in the 70's with the weight of the world thrown over your shoulders.

Alex: I don't know... the way we record, we must have recorded 30 songs in the process of making this album and we just used what I thought were the best. I mean there's no real set plan to it. Everything a person does if they've got some kind of talent and taste in what they're doing is going to hang together you know. I think of all of the songs on the session we could have used any combination of them and you'd say the same thing. I write the only things I can write and if they fit in with the rest of the things I do, that makes sense. It's natural.

RearGarde: The kick-off song on *High Priest, Take It Off*, is really obscure. Is that a local Memphis thing?

Alex: I heard that in New York. A girl I knew played it for me... she also turned me on to another thing that's sort of a spoken-word thing on Rounder Records, another 'pimp rap' called *Pimpin Sam From Alabama*. So *Pimpin Sam* and *Take It Off* were on my tape deck for a long time. And we started doing *Take It Off*, a good piece of music written by a girl named Eve Darby... whoever that is.

RearGarde: On the album you do a

RearGarde: Has he heard your version?

Alex: I don't know, I actually haven't seen anything of Dan in 15 years.

RearGarde: When you started recording with the Box Tops their would be the producer and the songwriter, which I guess would've been the same people (Penn-Oldham) and it was like a factory thing...

Alex: Well, Dan would show me how to sing a lot of songs, you know. When I listen to those records it's like listening to Dan rather than listening to me.

years before I matured, I think.

RearGarde: Any material from that period that are 'keepers' for you? Obviously *September Girls*...

Alex: Yeah, and *In the Street* is a good one. There are a few more that are good and there are fragments that are good...

RearGarde: The *Bangkok* single would be from that period: '76...

Alex: '77 actually.

RearGarde: There's a good story about that... something about the *Emmanuelle* series and an Australian room-mate...

Alex: The first *Emmanuelle* movie takes place in Bangkok and I was sitting there watching this dirty movie and thinking "Jesus, what a name for a

Alex: I was looking around gospel records and I said "Here's one that smells good" and I took it home and there was *Come By Here* on this LP. When we were recording we tried it and it worked out well.

RearGarde: What have you got for us in the future... any production or recording?

Alex: I don't know... there's a group in Berlin, a sort of French group from Berlin (!) that I may work with this summer.

RearGarde: Hmm... 13 and 14 year-old girls?

Alex: Nooo... they're quite a bit older than that, but I may do something with them. As for me, it probably won't be until next year that I start doing any recording again.

Interview liturgy prepared by Brother B.F. "Holey Moley" Mowat

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COWBOY JUNKIES

by Maggie Defiteau

I am a big Cowboy Junkies junkie and so are a lot of other Montrealers judging from the capacity crowd which stacked up in the Foufounes Electriques their last time around. I was sitting on the dance floor with someone on my head and someone else's foot up my bum.

We were all getting a bit figity in this position but when the music started you could hear a pin drop. Something about the haunting voice of singer Margo Timmins makes people stop what they're doing and stretch out their ears. The seven piece band, four Timmins, three non-Timmins seemed to transport the entire crowd into a druglike trance, and hey I only had one beer.

I have to confess I had a feeling the show might be that good so I pirated a tape of it on my little reporter walkman and have been feeding it to myself intravenously ever since, poor recording quality and all. If I had had the cash, I would have bought both their albums, for sale after the show, the first, *Whites off Earth Now* and the latest *Trinity Sessions* recorded in Toronto's Trinity Church. *Whites off Earth Now* was recorded in a Toronto garage. One microphone is all the recording equipment the Junkies used on the two albums. "The process is digital recording and it's a special mike. It's a really fantastic microphone which our producer owns. What you do is you set up around the microphone. Close or far depending on how loud you want them and you just play; like we'd be playing here."

You get away from all that tracking, we don't have to do any over dubs or

anything like that. Plus it gives us a chance to play as a band and play off each other which we can't in the studio.

It's really dead in the studio. With this mike we get a really good sound, so we get the best of both worlds. Good sound plus the feel of a really good jam.", says Michael Timmins.

Before I pirated the show I got a chance to talk to Michael and Margo as well as assorted other band members who happened to be walking by looking for beer and what not.

About their style of music, to label it or not, "We're sort of being labeled everything these days. Folk, country, blues, psychedelic, we don't know we just pick a label of the day and go with that.

I guess all those influences are in there and people just pick up on whatever it is that they particularly like. Our ideal is to get to the point where the music sort of defines itself. It's Cowboy Junkies music and that's what it is and people understand what that is when they hear it."

About all the new songs they've been writing, "It just happens naturally, we've just become more confident of what we're doing in all aspects and this is another aspect which we've added. We've had more time to do that lately, trying to get a sound together that we liked.

Initially, we'd always be playing as a band. Now we don't have to rehearse as much. So Margo and I can get together more and think in terms of songs and structures and the band can pick them up right away because we all know the niche we fit into and everyone

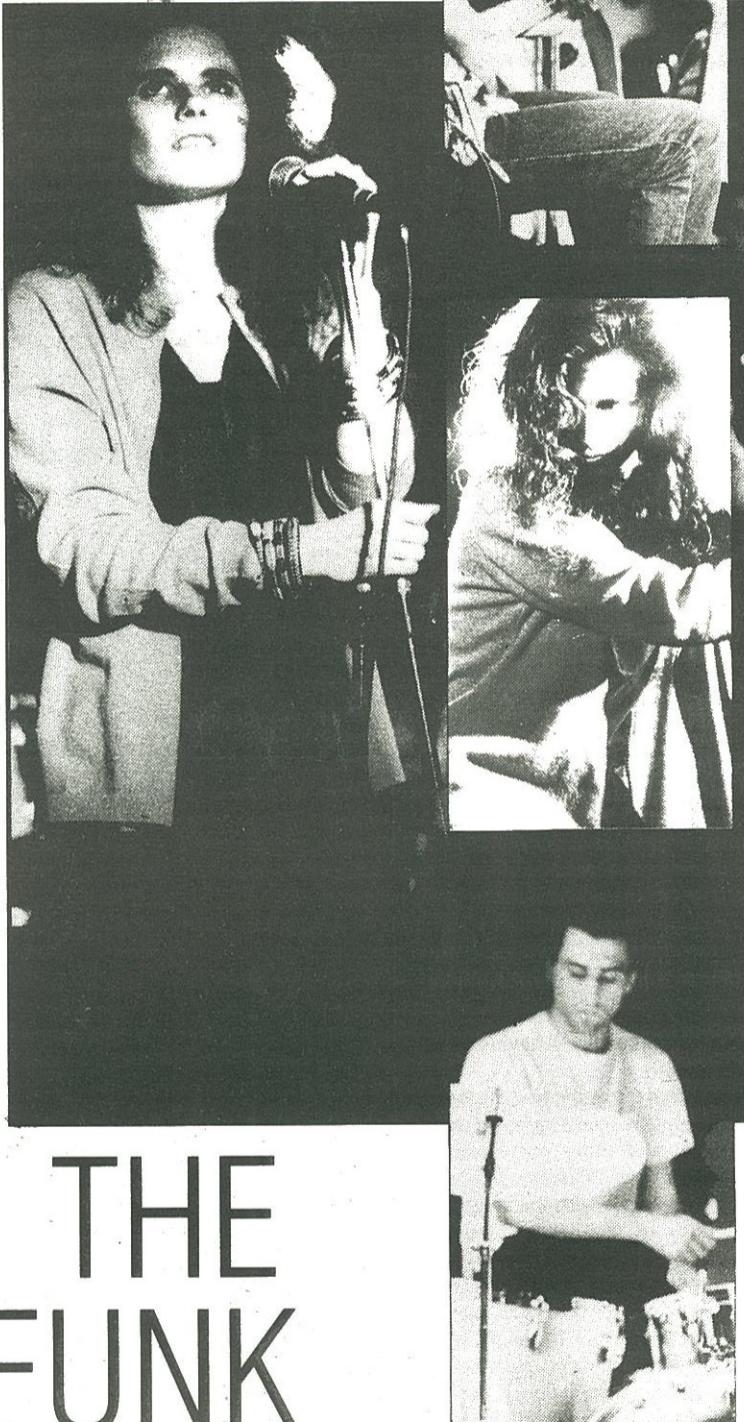


PHOTO: GLENN MARTIN

knows their job. That's why I think we're writing a lot because we have the time for it."

About their plans for the near future. "A lot of people seem to be interested in us these days so we're sticking close to home. We're hoping to get over to Europe this fall. Sign a distributor deal over there this summer and then go. We'll do it somehow, we'll get over there somehow. You just have to go for it and hopefully it will all fall together. It usually does."

Long range plans, "We're just taking it very slow and enjoying the process and as we go, the main thing is that the music gets stronger and that's the central thing obviously. It gets stronger and better and holds us tighter together. So when the next step does come along it's not frightening or difficult or odd, it just seems to fit right in and it doesn't seem to disturb the music."

About being musicians, no over glorified rock idol fantasies here, "We always made sure that what we wanted was possible to do and once we'd done it we'd think about what is next rather than saying next week we want to be on the cover of Rolling Stone. Why would we want to."

But a lot of bands do that. They have these really strange, wild ideas of what it's supposed to be to be in a band and why they're in a band. I think it really screws some people up. Even if they do achieve that fantasy. Once they get there it's like, How the hell did I get here and Why?"

About this interview, "If you need more background on us just make it up!"

DOING THE BLUE FUNK



Electric Centipedes

MITCH BRISEBOIS

AFTER WATCHING "MAWDE BARLO'S PETROLEUM JELLY FANTASIES" ON PAY-TV, MARTIN RE-EVALUATES HIS CATHOLIC VALUES.

"goeee mod!"

Citing porno-graphy as the cause for his social mal-adjustment, MARTIN insists on becoming a flamboyant career tramp.

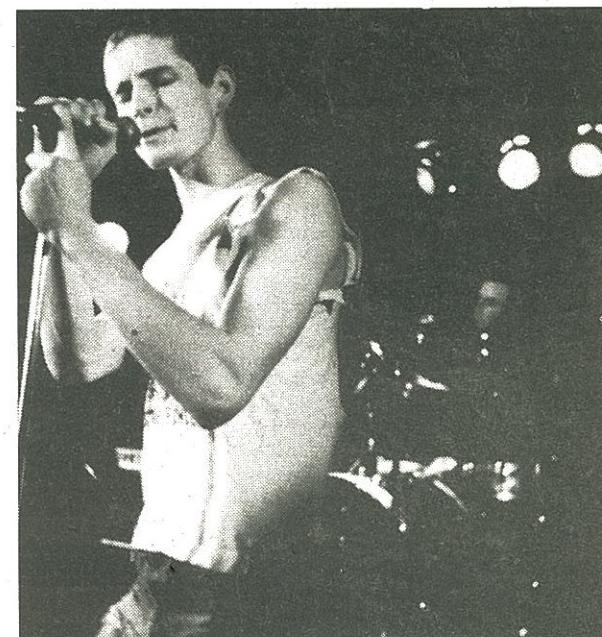
coming soon: hypnotic castration

Mitch

PHOTO: GLENN MARTIN



THE ONLY ALTERNATIVE



In the ever-changing world of the Montreal hardcore scene, the Alternative Inuit are now one of the city's older bands. Even with a couple of years behind them, some really good tunes, and an energetic stage show, the band still hasn't taken off the way it should.

To find out the whys and wherefors of this situation, the whole band dropped in on CRSG's Music Underground Montreal show for a chat. With four people supplying one-liners, it was impossible to keep track of who said what, so everyone is welcome to fill in their own favourites against the funniest quotes. The band includes Drew Krip on vocals, Mark Charbonneau on guitar, Keith Marchand on drums and Fred Glackmeyer on bass. We discover the band's biggest problem is that they have a bad attitude...

Last thing I heard, you guys were turning reggae.

"Nah... Maybe beginner reggae."

"White kid reggae."

"White suburban kid reggae."

You guys have been around for three or four years now, haven't you?

"Just two. It only seems longer."

When did you change from a pure Punk sound?

"Last summer."

"We were never really Punk Rock... Hunk Rock. Pure hunk rock."

"What a wise guy. Who is this guy?"

"Isn't he the keyboardist?"

"He's Gavin Christ. Our road manager and social guru."

"We do a little bit of reggae once in a while. But 80 per cent of our material is more punk style. It would be kinda silly if we started playing reggae left right and centre. We're not really a Jah Love type of band, we play it because we like the music."

I don't see you guys headlining a lot of shows. Is this by choice?

"Yeah. We can't draw."

"Our draw for us headlining a show would be about as many people as could fit in this room..."

"... Our families..."

"... Mostly my family..."

"We don't plug ourselves. We don't have any hype whatsoever. So you'd have to know us to come to one of our shows."

How come you don't get a manager, start some hype?

"We're self-managed. Way to go..."

"We're too bashful and too lazy to go out and plug ourselves like the Doughboys or something."

"No manager would have us."

"Plus we're poor. We've got no record to push or anything."

"Besides, we've got a bad attitude."

Is the sound of the band changing at all?

"Yeah, it's evolving. I think that since Fred got into the band, it's been changing a lot. He's brought a new funk and reggae influence to it."

What about turning into a noise band. They seem to make a lot of money.

"Nah. We've got too much soul for noise. Too much feeling. Too much funk."

"It's not an overwhelming influence. I mean, if the Supremes turned up to one of our concerts, they'd say 'Jesus, these guys are horrible.' They wouldn't say 'Wow, a new Motown hit.' We're slowly trying to put a little more soul in."

So if you guys have been around for two years. You don't have a demo tape out, you've just got this lousy live tape...

"To sum it up in one word, we're pretty lame."

"We're lazy."

"That's it."

"We're disorganized."

"You have to see us live to get the feel. We're a live band."

I've heard a lot of good things about you guys live.

"Who said 'em?"

They asked not to be

identified.

"Good choice."

"I think definitely that in the last few months after getting our new bassist, Fred, he's been helping us out. He's been putting in his two cents and in that way he's been getting everything going. So we're all really getting into our live stage show a bit more..."

"Fred's buying dinner."

"...No, Fred was like the cue. He's not God or anything."

"Yes he is."

"I think the first year-and-a-half of the two-and-a-half years was just kind of cruising along playing shows whenever we got one. Now things are getting a lot more organized. We're gonna get some things accomplished, hopefully."

Are you guys a political band?

"I guess we're along the lines of Fail-Safe because..."

"Because we share the local with them."

"We copy everything they do. We take notes..."

"Well, put it this way, we're more political than a band like Sons of the Desert. Somewhere between Sons and Fail-Safe."

"Well, let's put it this way—we take a social situation that bothers us and we write a song about it. That'll sum it up nicely rather than babbling for hours about it."

"We're a reactionary band. We see something, we react to it."

"Yeah, I got allergies. Terrible reactions."

Do you ever get people who go to your shows and just hate it?

"E.J. Brûlé once..."

"Not enough people are bothered to come to our shows."

"I think that only people who know us come to see us, so they all like it."

But you play a lot of shows with other bands, so you must get their fan reaction too.

"I guess at our recent show with the Rhythm Pigs, there were a lot of people there and we had a really good response."

"Yeah, it's been really favourable for the last six months or so. I think things are taking off, contrary to what they (the rest of the band) are saying."

Yeah, there does seem to be a certain attitude problem here.

"Well, I'm trying to shape them up, but they're just not working properly."

"Ah, I'm just joshin', I'm just joshin'. We're hot."

If you could back up any Top 40 band, which one would it be?

"John Cougar."

"Yeah, we're gonna play the forum when he comes back in the Spring."

"No, the Bangles. Coz they wear short skirts... I'd like to back them up."

What do you think about all the bands that used to be hardcore or Punk or whatever that are going towards heavy metal?

"They know where the bucks are."

"Yeah, I think it's a sell-out personally. It's just another reason to bang your head, or hit someone else in the face."

"They might genuinely like the music, you can't just say they're out to make money. Some are in it for the money, others just progress on a tangent..."

Are you guys going to progress on a tangent?

"Nah, we'd like to stay on the same line forever."

"Kind of like the Beach Boys. The same music for 30 years."

"Well, this is just my opinion..."

"So it doesn't count."

"... Yeah, well, I kind of hope that as our playing changes, the band's style will change. Like, it would be nice to end up like Tupelo Chain Sex and be incredible jazz musicians, but..."

"Probably not."

"Probably not. We'll just keep playing what we know."

After this interview, the band went on to play the RearGarde Benefit (a great show), backed up the Mr. T. Experience (another good show), and actually recorded a demo, which they're currently working on making into a veritable tape release available in cool record stores. Unfortunately, you won't be able to catch the band live again until February as they're taking some time off for school and other mundane matters.

A final note: This interview was much delayed due to the backlog of interviews we've got here at RearGarde. However, it was the most demanded interview of any we've recently done. Maybe the band's a little more popular than they think.

Interview conducted by Paul Gott.

Enormous Radio, Vegetables, Alternative Inuit, Sons of the Desert, Doughboys

Baie D'Urfie Fire Station

June 18

Why would I go all the way to Baie D'Urfie to see a show? Well, I had a lift and all the bands were well worth it.

I got to the fire station too late to see **Enormous Radio** (it was a long and strange drive out), but I was told they played a lot of covers, so that sums them up. The first band I saw was the blowdacious **Vegetables**. They played a strong set of distortion guitar ska with some good sax work. They had good vocals and were generally quite tight. Fun tunes and a great *Batman* cover seemed to keep all the Islanders bopping and happy.

That night was my first **Alternative Inuit** experience and I was decidedly impressed. No speed metal shit here. Just straight-ahead hardcore. There just aren't enough bands like this anymore. A.I. blasted through a great set with the singer jumping around and the kids diving all over the place. They even tried their hand at a little reggae. Not bad, but they aren't ready to take on **Jah Cutta** yet.

The bottom line—great songs and great entertainment.

After a short delay, **Sons of the Desert** took the stage. They played their usual punk/ska/rock/pop mixture and pulled it off quite well. There is no doubt that they're one of the most popular West Island bands and the kids proved it. Personally this is not my favourite kind of music, but they put it together so well you have to give them a lot of credit and the rest of the crowd appreciated it.

Another short break to change gear and the **Doughboys** got on around 11 o'clock. The boys were in good form; they ripped through a combination of new material and some tunes from their great album. They were really energetic and kept a good pace during the entire set. The kids went nuts during songs like *You're Related* and *No Holiday* and the new material seemed to go over really well.

They did a cover of *I Think We're Alone Now* (**Tommy James?** **Tiffany?**), which was funny and pretty good. They closed the show with a **KISS** cover; the humour there went over my head and the crack about, "When we were your age..." kinda annoyed me but all in all a good set.

This left me to head back to civilization and risk my life on the 2 and 20, feeling content and well-entertained. It was a well-organized show with very good performers.

Johnson

**7 Seconds, Circle Jerks
Foufounes Electriques**

July 17

By the time I arrived at Foufounes it was 5:00 p.m. and already people were starting to gather in line. The doors opened at quarter to six, and by six the place was packed. I don't think I had ever seen a show, especially an all-ages, fill up so fast.

7 Seconds came on first and even though I am not much of a 7 Seconds fan, I enjoyed their set. They played old and new songs including *Walk Together*, *Rock Together* and a revamped version of *99 Red Balloons*. When I looked to see the drummer keeping the feverish pace, all I saw was a bright, yellow mass of hair flying back and forth.

The crowd responded well to the band and the two bouncers at the front of the stage had a hard time keeping things under control. In fact a few times one of the bouncers lost his cool and started smashing people around. Once a kid who was no more than fourteen got on someone's shoulders and the bouncer

tore through the pit, tore the kid down, and he landed face first on the floor. And you thought cops were bad. Don't get me wrong, I know the bouncers have a tough job, but I think they could show a little bit more leniency, especially at an all-ages show.

By the time the **Circle Jerks** came on everyone was hot, sweaty and tired, but ready to go. The Jerks played a fast, long set which included past and present tunes such as *I, I, and I*, *Murder the Disturbed*, *Making the Bombs*, and *Killing for Jesus*. *Coup D'Etat* and *Wild in the Streets*, the Jerk's anthem, brought the greatest response from the crowd. The new bassist kept up well, and had I not known, I would have thought he had been with the band for years. Keith Morris, dreadlocks and all, had command of the stage and belted out the tunes in that raunchy, smokey voice we have all come to know and love.

All in all, real energetic performances from both bands, especially the Circle Jerks, and in my opinion, one of the best shows this year.

John Stack

**The Savage Garden
American Rock Café**

July 17

Considering the much-to-be desired sound system at this venue, the band stuck it out until the end. The distortion was disastrous, not to mention the amateur at the sound board. To amplify the noise, the band had to supply their own PA-system which didn't help much.

Nevertheless, the five-piece native Montreal band bravely played solely original material. Singing about loneliness and friendship, the music could only be described as a naive attempt at Rock 'n Roll bordering on Pop. It should be taken into consideration that this is a young band (all aged twenty) who are new to the music scene. This being their ninth live-show ever, there seems to be some potential. But the stage presence is lacking in vitality. Fine tuning and some polish are a definite necessity.

As the focal point of the band, the lead singer/guitarist known only as "James" has a fresh talent that's worth seeing. All of the members contribute equally to the composition of the music, which makes for a well-synchronized sound. Out of the two nine-song sets, a personal favorite was *Media Baby*. The music isn't forced which comes across as almost a lack of enthusiasm on the band's behalf, with the exception of James. Smiling and waving at their girlfriends during the show is hardly appropriate for a band that wants to be taken seriously.

Taken from a novel by Anne Rice **The Savage Garden** have a persistence about their music that just might get them somewhere.

Sonja Chichak

MDC, Fail-Safe, Birth Defects

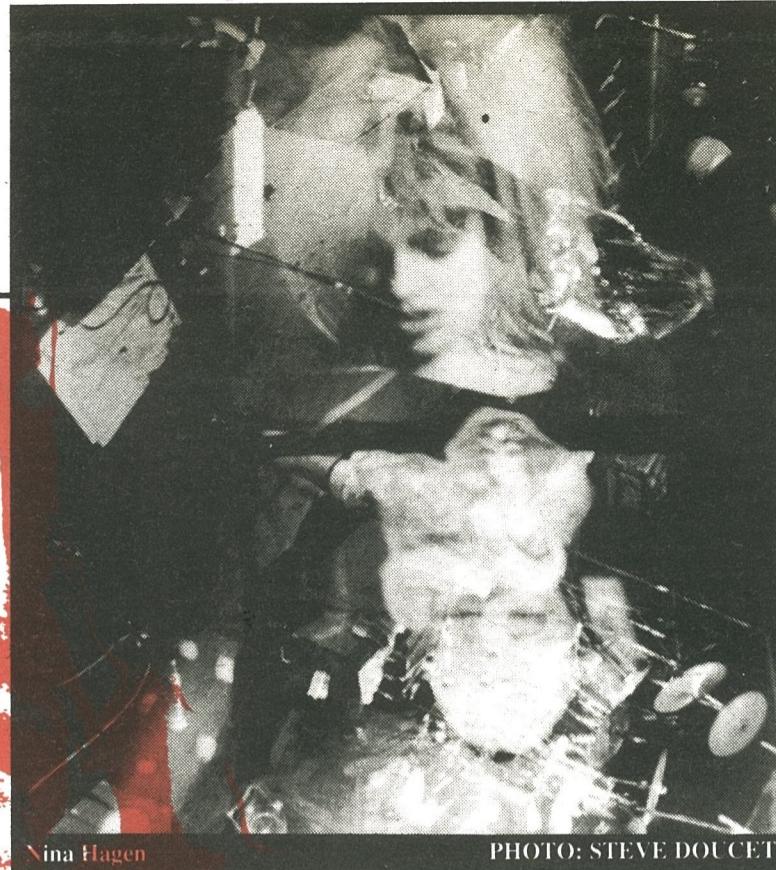
July

Foufounes Electriques

So I went in expecting the Birth Defects to be shit... so much for stupid preconceptions. They were really rockin' and I was wrong. Who cares if they got long hair and wear funny looking shorts, they got a nice solid 'corester sound (scrap this metal crap) and they really cruise around the stage.

Sounds like they got screwed in the mix coz the guitar got a little lost, but the band's gotta rad sound that'll either fill out and make 'em great, or metalize and make 'em money. Nice banner, too.

And talk about banners, **Fail-Safe**'s was so big it was fallin' all over the place. Big



Nina Hagen

PHOTO: STEVE DOUCET

banner, big sound: The band keeps gettin' better, and they were pretty damn good to begin with. They'd be Montreal's best coresters even if the place were oozin' bands. The whole thing really clicked and they blew the crowd and the California boys away. Worth the price of admission.

MDC were on last (they should've been second) with a band that was fat and a show that was loud. Real loud. Mega loud. Hard to tell if the music was good because it was so damn loud. Even the (fat) singer asked 'em to turn down the noise. They didn't.

They rocked—but they didn't sound all that terrific. Maybe just because it was so damn loud. Good show but somehow I think that these folks should go into accounting or something and leave the scene to us young folks (y'know—under 35).

Johnny Zero

**Griffins, Three O'Clock Train
Station 10**

June 17

I arrived early and caught the opening act. Hey, this isn't too bad, but will it sustain? Um, now I remember why I don't like music. The "new music" falls short of something essential, mainly sustainable dynamics and an authenticity which doesn't drip all over the place. In the U2/Smiths/REM tradition/syndrome, the crowd wants to be stroked with emotional sensationalism and shallow pained honesty. Not surprising when you consider all the advances of medical science. Survival of the fittest and natural selection have gotten twisted and gone to hell and back in a testube.

The **Griffins** should keep up their act. They're really ahead of their time and will be prime for the glorious 90's. However, do watch those fancy effects boys, once you get into 'em it's hard to stop. Sort of like hard drugs, y'know?

Three O'Clock Train looked and felt different than what I remember. Mack utters "It's been a while." Yup, for us too. First a new bass player, and now a hawaiian guitar replaces second guitarist Stuart Mackenzie. You could tell right away that it was going to take a while for the Train to warm up. *Train of Dreams* was hesitant, while the rest of the set fluctuated between sounding great and not quite making the nut. Older material was great to hear as always, and the upcoming stuff was country and poignant. The Train moved alright, but you felt there was a cog jammed in the engine somewhere.

I left after the first set. No one had danced. The night was hot and heavy, and I felt as if something had died. It's difficult to pin-point

who or what to shit on for that feeling.

Robert Rhythm

**Slammin' Watusis, Camper Van Beethoven
Café Campus**

July 10

This is a review done by two people, so we'll start off with 'she said', then 'he said', and so on, okay? (Okay—ed.)

She said: "Good things and bad things, on a hot summer night."

He said: "I don't know if I wanna go to the show."

She said: "Good thing Camper Van B was

people jumpin' like they were (ON STAGE and in the empty dance floor), the crowd wasn't into it. Not yet, maybe at a beer bash, next time."

She said: "Then came Camper, and how. As Californians they are allowed their eccentricities; these are to be expected. But what amazed me was their humble collective attitude. They were surprised to receive a warm welcome from a Canadian city, and a french one at that! The Campers commenced with a track from the new *Our Beloved Revolutionary Sweetheart*, then flowed into some stuff from their older LPs. At the beginning chords of *Take The Skinheads Bowling*, the crowd became one smiling—bouncing—being, and continued through *Wasted*, but everyone stopped in a daze during a new instrumental, *Eye Of Fatima 1 & 2*. The set was long and wonderfully inspired."

He said: "I can't say bad things about them, and I sure as hell am glad I went. Camper to me always seemed... well... mellow, but it is nice music. Well they had a mean fiddler, plus acoustic guitar, and the rest (solid bass and drums). Yup that's all it took to get some cool vibes happenin'. Their music is simple, emotional, down home, country—folk rock, funny lyrics. Excellent show."

She and He said: "They rocked, it was great, we really enjoyed it."

Lorrie Edmonds & Greg Miller

Nina Baby

Me-trop-olis

Sometime in July

You don't need an excuse to be crucified in the 20th century.



Birth Defects.

coming to Montreal. Bad thing was the Slammin' Watusis (found out later). Bad

because major label interest in a band does funny things to musicians' heads. In the Watusis' case, a contract gave them license to be as bad as possible coz they didn't have to worry about getting paid. This was a let-down because their debut album showed a lot of promise.

"And I especially hate it when a band uses their moniker in a song, like 'Watusi is what you get, as in what you see...' Got it. (Watusi, what you see. I get it! Hahahaha—ed.) Right guys. 'Nuff said."

He said: "Good thing about them is that they add in some saxophone and harmonica, and that they come from Chicago. They played some power rock and some rockin' R & B. Bad thing, the band tried too hard to get

—Michel Oicle, August 1988

...All you need is an impulse, the right hair style, or an obscure inkling of European decadence which has long since lost its potency.

Performing in stylish décor at Montreal's newest disco palace Me-trop-olis, a veritable mausoleum for bored rich kids and other assorted semi-beautiful people, fraulein Hagen blasted out her seminal German punk with practiced political poise and a solid support group of seasoned German rock pigs.

Sporting such Nina faves as *White Punks On Dope*, *Don't Kill The Animals*, *New York New York* and *Holidays in the Sun* (I guess she was a Punk in '77), fraulein Nina punked her way to the perennial augenblick of pop culture alienation.

Bedecked in an austere attire of modern mondo costumery (and the occasional chambermaid uniform) she came well-equipped with a 19-year-old mohawk boyfriend (whom some say she is married to). He added a sort of romantic dimension to the performance, thrashing our front, duck jumping on the stage (he had privileges) and making out with her in full public view.

All in all a solid show, but nothing new. The concert began with the celebrated bad boys of Montreal's cultural revolution, Vendu, uh, *Vent du Mont Scharr*

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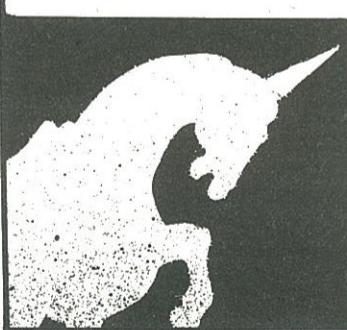
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PHOTO: RULA

Just over a month ago Sudden Impact came down from the Queen City to play Foufounes. Even though the club wasn't exactly packed, and in spite of being plagued with technical difficulties, the band still put on an exciting and entertaining show. That night I had the pleasure of interviewing them.

RearGarde: Let's start from the beginning. How did Sudden Impact get together in the first place? Weren't you called Micro Edge at one point?

Sudden Impact: What happened was we were all part of this whole skateboard thing. We started skating back in like '77 and there was a big huge craze back then like there is now today, it's come full circle. Back then though it died off and a few of us just kept on skating. And what happened was a bunch of these guys who were totally skate crazed started meeting each other at gigs and stuff like that and started realizing there's local Toronto bands and there's still skating in Toronto, and people who were just into skating started getting into music together. Out of that, those same interests created friendships like me and Scott and Ried. We were just into partying and skating

as obsessively though.

RearGarde: Do you have a follow up album planned for *No Rest From The Wicked*?

Sudden Impact: We've finished our second album. It's just waiting to come out. It'll be very very soon, a couple of weeks. It's been waiting and waiting and waiting. It seems like it would take forever. Every band goes through the same process. But we're happy with what we've got and it should be out soon.

RearGarde: Is there any change in direction from your first album to the new one?

Sudden Impact: Lotsa change. We don't play quite as fast as our old stuff used to be. Everything's a lot more complex, more refined, I guess. And it's not really deliberate either. It's just a natural outcome of playing together and hanging around. In a few years, your interests change and the music just progresses as we change as people, which is really good because what we're creating is just our own music and it's honest music and it's changing its direction and some people like it. It got really bad for a while, people were calling it all this metal influence which

you listen to now?

Sudden Impact: Oh man, a whole bunch of stuff, everything. Like you wouldn't believe it, bands like The Swans, Sisters Of Mercy. I get into newer and newer different kinds of bands that went from hardcore or even punk influence and created something totally new, a whole new style. The last

the business for themselves. Because tonight it just so happens they were carding each and every single person, even people who look old for some sort of I.D. I've been told that for this show they were particularly heavy. That was a little bit of a bummer but we got up there and it was hot and we still rocked out. Then I had a little problem with my

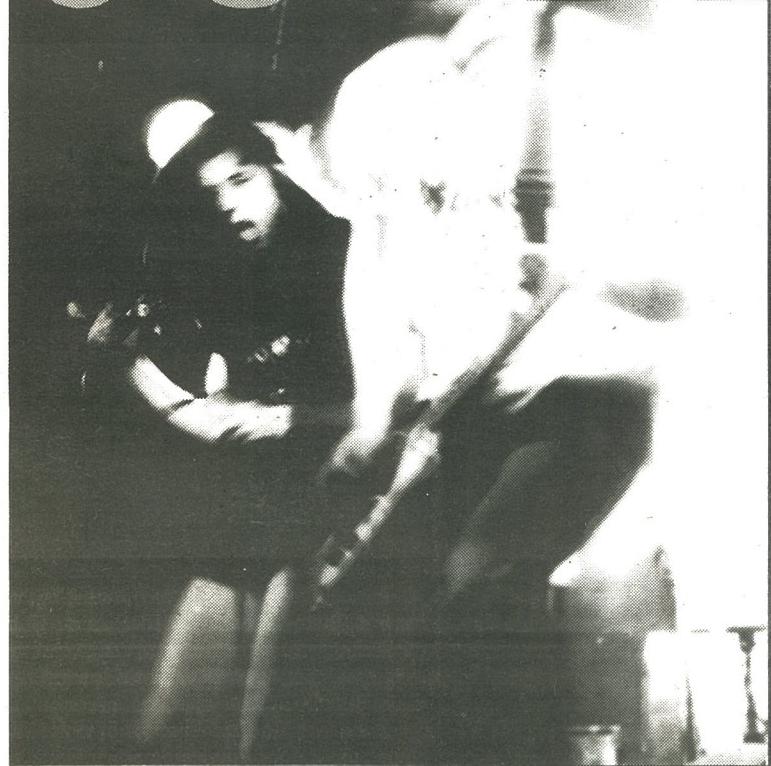
people to know the new tunes because we've got ones which we think are just as happening.

RearGarde: Okay, if you could be any mass-produced marketable toy, what would you be?

Sudden Impact: OK man, I'll just be one of those fuckin' balls. You know, those balls which are round and they have a hoop around, it looks like planet saturn. (pogo ball). Last time I was in Montreal, I was walking down St Denis street and this guy's got this big eight by twelve patio with black and white checkers on it and he's also got a little table set up with two wine glasses on it on a waiters tray. He starts babbling at me in french and I can't really speak french too well but I listened to what he had to say and what he said was, "If you look in the restaurant next door I have a floor that's exactly like this," and I look in the reastaurant and sure enough he had a black and white floor. He then said, "What I want to know is whether or not I can get you to serve wine using one of these balls hopping only on the black squares. So I'd like you to hop up and down on the black squares and come to the table and serve me drinks." He goes, "Come on,



SUDDEN IMPACT



and the music just came out of that. **Micro Edge** was something else that Ried was involved in but we were all hanging around the same circle of friends anyways. When that fell through, Sudden Impact kind of rose out of the ashes. That was way back in '84 and since then we've just kept on. **RearGarde:** Are you still into skating now?

Sudden Impact: Sure, once in a while, I skate and Scott skates sometimes. Not

is so bogus. We're not trying to be a half-assed second-rate metal band. You just can't listen to hardcore bands for five years and keep playing hardcore. Even the great original hardcore bands didn't come out from listening to hardcore. They had other influences and created their own style. Now we're creating our own with metal influences and we're going beyond that now.

RearGarde: What kinds of bands do

album I bought was the new **Didjits** record.

RearGarde: Being from Toronto, how do you find audiences in Montreal differ from those in Toronto?

Sudden Impact: There's a lot of differences actually. Toronto's sort of spoiled with a lot of bands. There's a lot of good bands that come out of there. In Toronto there's a very loosely linked scene that would work it's way down to our shows. There seems to be this great suburban crowd. We get a lot of people up front, they know our tunes, actually they kind of know us personally. In Montreal, it seems so much more of a gamble as to who is gonna come out. I think the audience is much more into picking and choosing. I don't know if it has to do with money, if it has to do with location, if there's too much competition, if they're just not into going out to party, although it seems like a party town. I think Toronto has the biggest scene and that's why there will be a lot of shows this summer, for example, that aren't going to hit Montreal because promoters are just not confident they can draw in Montreal as in Toronto.

RearGarde: What did you think about the show tonight?

Sudden Impact: Oh man, it was pretty fuckin crazy. First of all, we didn't have the biggest crowd because apparently there was some sort of problem going down outside. I don't know what's going on here but it seems like there's a little bit of a conflict between promoters. Maybe some promoters want all



bass amp, it just died on me. So the other guys in the band went into a **Sacrifice** tune which was cool. I don't know if we had a lot of **Sacrifice** fans in the audience who recognized that tune but anyhow we eventually got over all that. I ended up playing through a Marshall. The attitude was basically let's go and have some fun. Everyone said play some old tunes. What's really frustrating is that our album has been so long coming out that all everybody knows is our old stuff which is really old. But we still loved playing things like *Keep on Truckin'*. We were going to play longer but mister D.J. wanted to play his stuff and we never got to an encore. The first time here, we really liked those tunes, we still like em, we'll still play them. We just can't wait for

I'll give you ten dollars." This is all in french—I think that's what he was saying. I'm not sure. Then he goes, "I'll give you twenty dollars" and I'm thinking this guy is a lunatic. Then I look over and see this little mirror and what it is, is like a candid camera type episode. Anyway he keeps on bugging me, offerin me thirty dollars so I give it a try and I started hopping up and down and he got real excited because I could do it but then he started babbling at me more and more in french so I had to run away. I could probably have been a big star on french TV, who knows. Anyway that was my first try and I've seen those toys on TV and they seem to be a lot of fun so I think that's a pretty cool marketable toy.

Interview conducted by Selim S.

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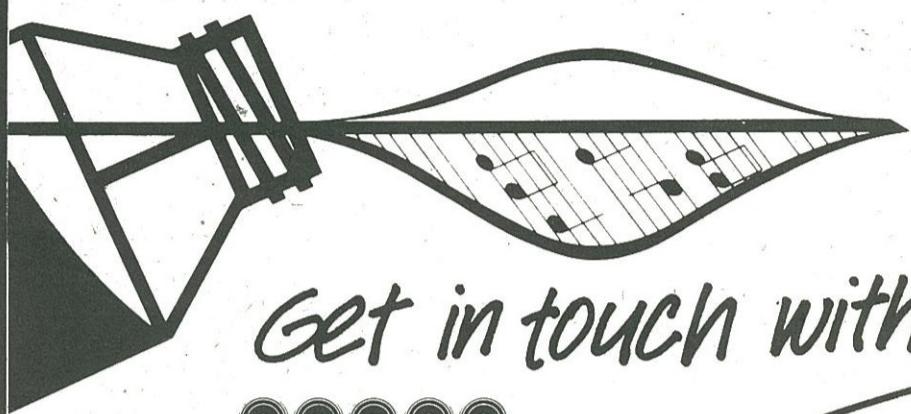


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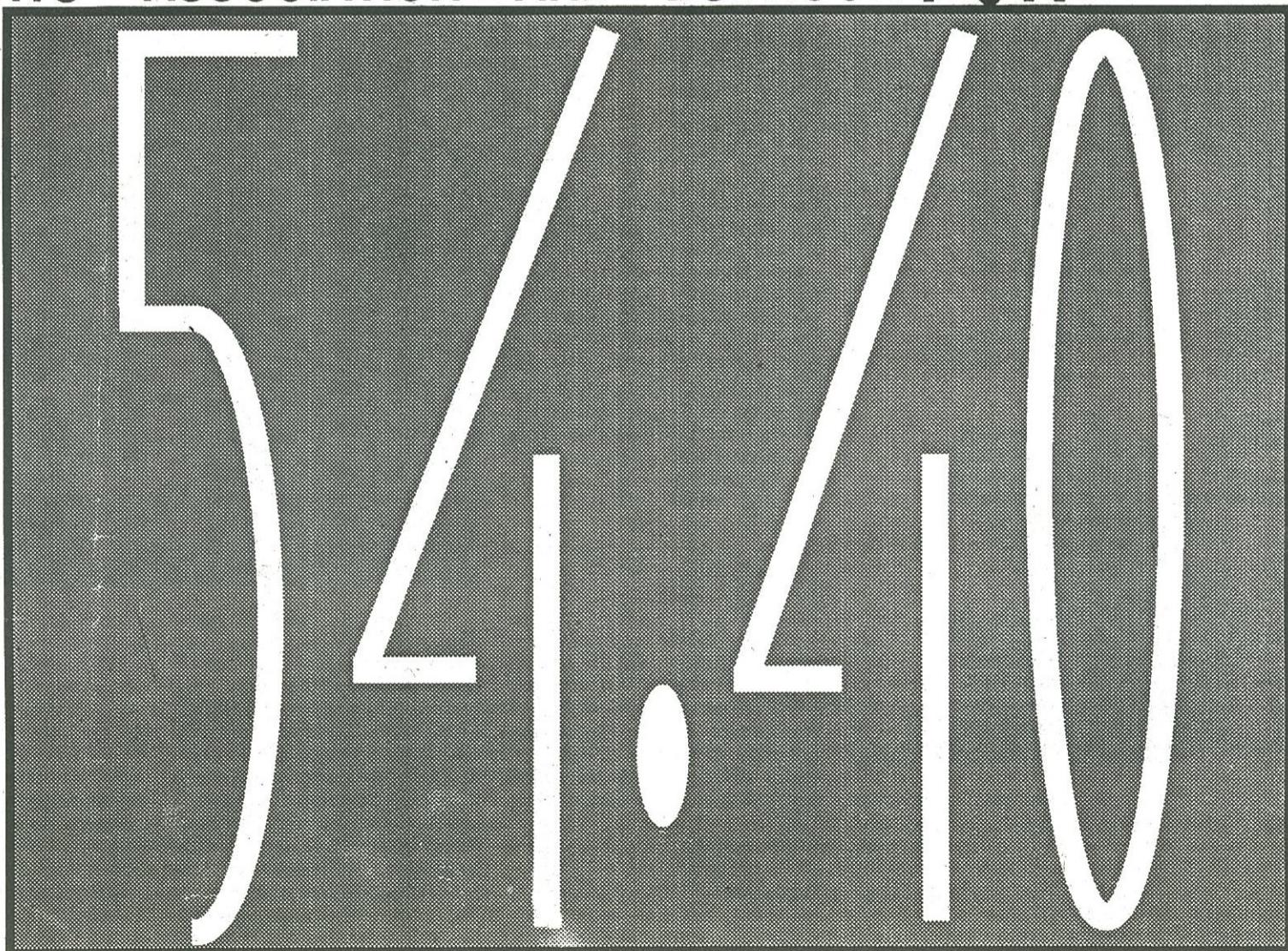


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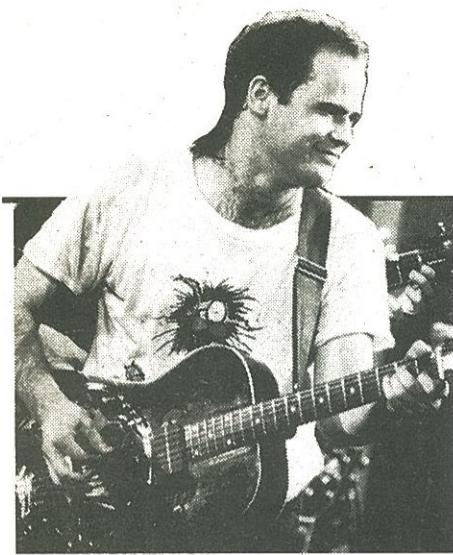
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by Warren Campbell

The recent French rock festival, Festival International Rock de Montreal (FIRM) was just a continuation of the annual summertime shows that try to expose French bands to the audiences in Montreal. It seems that the French bands tend to take the winter off.

One exception this winter might turn out to be Vilain Pingouin who brought their guitar-inspired rock to the FIRMfest and placed what could be called 'second' at the CKOI-sponsored L'empire des Futur Stars competition.

The members of the Vilain Pingouin are by no means rookies to regular clubgoers; lead singer Rudy Caya and drummer Michel Vaillancourt are ex-members of Les Taches, guitarist Rudolphe Fortier and bassist Frederic Bonicard were members of the now defunct Hardcore band I've Been Robbed, guitarist Claude Samson was in At First Glance and Nicole Beausoleil was in some band called the Crispy Chips in 1985.

Together they're now known as Vilain Pingouin and have performed only about 15 shows since October '86. Most of their shows have been "big gigs" according to guitarist Fortier.

"We find it better to only do good shows than to play for 10 people. It takes a lot for us to do shows so we try to save ourselves for 'important' gigs," adds bassist Bonicard.

Vilain Pingouin's music has been described as a mélange of Country-Rock with some lightweight Pop thrown in. The Country-Rock sound shines through mainly due to singer-songwriter Rudy Caya's strong affection for country-rocker Steve Earle. "He's a definite influence," says Caya. "He even talks like him adds," adds Fortier.

As for Caya's songwriting, his lyrics are political in nature but not your standard party system politics. "I just want to use logical facts, I don't have to be left or right. Anybody intelligent can realize what's not right."

On their original six song demo there are two songs that stand out for their view of current events. *Afrique Du Sud* which is obviously about the peoples of South Africa and Apartheid, but a song which hits closer to home is *Je Marche Seul*. This song was written by Caya as his feelings on the Federal Government's expropriation of land from Mirabel farmers. "The government took the land away and the now the airport has been deserted since it opened," explains Caya.

While some French Rock bands sing in French and others try to make a breakthrough in by singing in English, Vilain Pingouin is trying to break the market by singing in both English and French. "Eighty per cent of the songs I write are written in English," explains Caya. "I find a melody and get better lines in English. Some of my songs can't be done in French but most can be sung in French also. I just have to be careful what words I use."

To date they have only played shows for predominantly French audiences so they have really only per-

Cold Comfort Bits

formed the French versions of songs. At the end of September and in October and November they'll be making their first forays into the English market, mainly through Ontario and Western Quebec so they'll have a chance to start performing their English versions of their songs. Caya though has no qualms about playing French songs in cities like Toronto, "No, I'm not afraid to do them. I just hope people will stop and listen and try and get the feeling of the lyrics. For instance in Quebec a lot of people don't know what Michael Jackson and John Cougar Mellencamp are singing about."

Caya's view on French culture are not too kind, "I



never watch French television. I love the French language and speak it all the time, but that stuff we get from France is all crap culture." In fact this view can be heard in Caya's singing; "When I realized that French could be used for Rock music I began to sing in French, then people started telling me that I don't sing like most French people."

As for Vilain Pingouin's choice of singing in French this at one time was a no-no for some members of the band, Rudolphe Fortier describes his feelings on French music, "A few years ago I couldn't see a band singing in French. To me it sounds kinda 'dickey'. Rudy has a good voice for French music. In other bands though I always said no fuckin' French but right now I really like it."

Their choice of predominantly picking French songs for their demo (5 of 6) was purely business. "It was mainly a French demo because we were using it for the contests we entered," says Fortier.

One of the more successful contests Vilain Pingouin entered was the L'Empire Des Futur Stars contests which was sponsored by French FM station CKOI. They didn't win the contest but were mildly successful in that after many weeks of eliminations they ended up as one of the "final four," this resulted in a final show at a packed Spectrum.

The four finalists were diverse in styles but Les Pingouins were the only Rock group. "We just tried to do very well. We made a good impression," says Fortier. "The other bands that were in the finals were more polished, more commercial. The judges were people who are with Celine Dion so they were looking for stuff like that. We're a bit more trashy than she is."

Caya's problem had more of a problem with the whole set-up of the final night than the judging. "The whole thing just wasn't my scene. All the chairs at the tables up front were reserved. Everyone I know had to stand, most of the people that were there were there just to be seen. The whole business scene is just not mine." He did have nice things to say about the organizers of the show; "They treated us well and they did it their way. Hey I was just surprised that we went all that way."

Not only were they surprised that they went all that way but they also ended up as what could best be described as second place finishers. The winning group was a synthesizer-rap group called Layman Twist but Vilain Pingouin received special commendation for their lyrics.

Besides their future shows in Ontario they'll also be heading on to France next summer for a large festival called Printemps de Barges; "It's the number one thing over there. This year both Midnight Oil and Marjo were some of the people who were in it," says Fortier.

Hope they're going to wear their best tuxedos when they go.

by Patrick Hamou

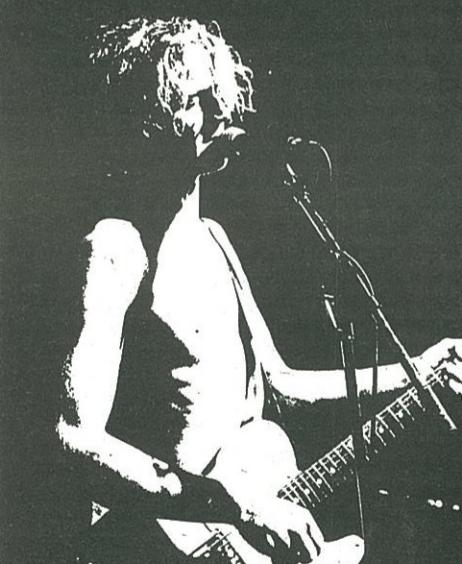
My first exposure to Pig Farm was their opening slot for the Doughboys back in January. I found myself completely taken by their energy and awareness of clever songwriting. The freshest thing to come out of Toronto in quite sometime.

How could these big city kids come up with a really strong and sensible country edge among some decent and controlled thrash? I managed to corner them on one of their more recent visits to town to try to find out just where this twang came from anyway.

"I grew up on a farm," explains guitarist and vocalist Adam Faux. "All the songs that I write are folk and country tunes done on acoustic guitar, and then I bring them in and we change them into a rock'n'roll type of thing." Okay, that explains the twang, but what about the thrash?

"I just learned how to rock'n'roll last year, it's the truth!", continues Faux. "I saw a Soul Asylum show and a Bad Brains show, and I figured out what distortion was for."

Pig Farm started out as a four-piece two years ago, doing "Euro-pop shit" as they described it. Along the way, they lost a bassist-vocalist, and for the last year, they've remained a solid trio, rounded out by bassist John Deslauriers, and Leslie Becker on drums. They really can't explain how they've come to their present sound. Faux's folkiness is definitely a factor, but



Becker claims it's just a matter of each member's different influences meshing into one.

They are also quite a tight musical unit for a band only a year out of the cradle. "We're really lucky that way," says bassist Deslauriers. "We seem to mesh really well." Becker furthers the point by adding, "We just seem to have the right chemistry among us, and we practice a lot too, and that always helps."

Though their home is Canada's biggest musical centre, they really don't see it as much of an advantage, but almost a disadvantage at times. "It's a fun scene, but we don't like to play there if we can avoid it," explains Deslauriers. "I just find the audiences are really bored all the time, perhaps

because there's always so much going on."

"You never get a really good reaction.", continues Becker, "I think Toronto audiences have been spoiled, as we get better responses in Hamilton, or wherever. Toronto is really no good for us, except as an opening act, or playing with other local bands who are our friends, like NoMind."

"Don't get us wrong though.", says Deslauriers. "There's a lot of stuff happening in Toronto, bands like the Rheostatics are putting records out, as are NoMind and lots more. Toronto is just very insular. Bands figure they can live in Toronto, play there and in southern Ontario, and come out with a record contract. It's not always the case. I've seen a lot of good bands come and go because of this attitude, and it's disappointing, but it's because they don't understand. You gotta get out of town!"

This get-up-and-go attitude landed them a western Canadian tour last summer, which proved successful, and the band has a record coming out very shortly on the X Label, sharing the label with the Rheostatics.

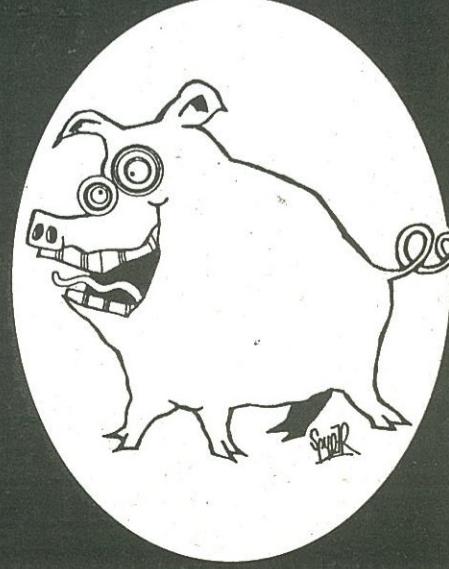
The album will contain handfuls of country-thrash and should prove satisfying to those who enjoy music in the vein of the Meat Puppets, and I bet they don't even mind the comparison.

Their live sets are pure energy with some pretty commendable guitar work from Adam Faux. Rousing covers of the Meat Puppets' *Lost* and Rheostatics' *The Ballad of Wendel Clark* enhance the original performances of *Subway Surfin'*, *18 Wheeler*, and the great *P.G.R.F.T.*, which opens most shows.

"I've been bugging these guys to do country for a long time," confesses Faux, "and songs like *18 Wheeler* are just extensions of some of the experiences of driving through the Virginia Mountains, and then coming home and writing them down. *18 Wheeler* is a bit of a pouting song, really."

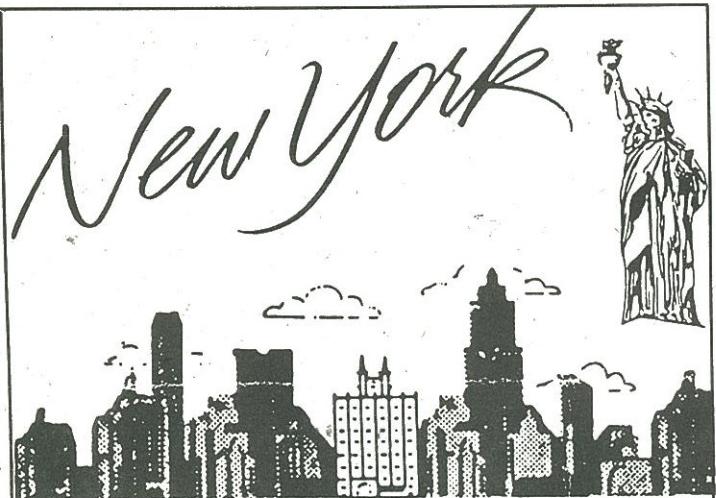
Pending the album release, Pig Farm plans more touring for '88, and are very optimistic about the future. "It's hard to be objective about the band really, when you're that close to it," concludes Deslauriers, "but I guess people like it, I dunno."

Yup, we do.





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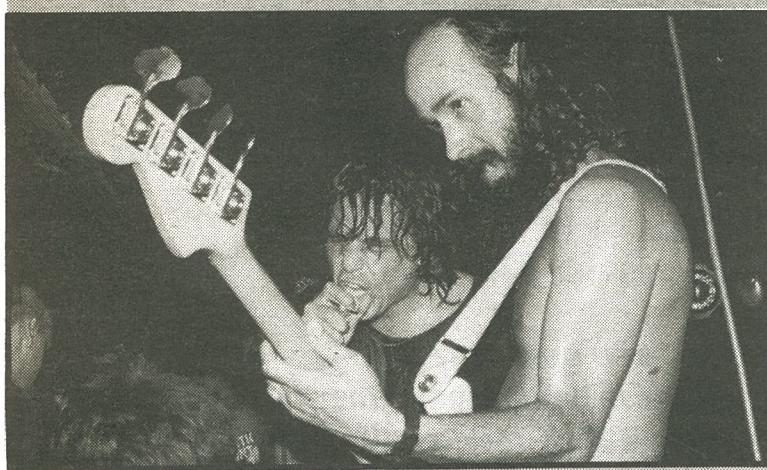
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Years ago, a band called *The Stains* moved from Texas to San Francisco. They later became known as MDC, the band who keep changing their name on every album. Anyway, MDC came to Montreal recently to play Foufounes and they put on one of the loudest shows I've ever seen. We're talking LOUD!! If you think they sound fast and heavy on record, you have to see them live. Their set featured enough old and new material to satisfy everyone. Before the show, I had a chance to talk to Eric, the guitar player for the band.

MDC: My name is Eric and I'm formerly with Lethal Gospel and I've been playing guitar with MDC since February.

RearGarde: So you're not on any MDC albums?

MDC: No.

RearGarde: When did the tour start?

MDC: The tour started last fall and Gordon was still playing guitar with them, and I was parting company with Lethal Gospel at the time. You have to understand the relationship between me and MDC. We've gone way back, since they moved to San Francisco and they've known me and I've always been in another band and they've always had another guitar player, but we've always been friends. This time I was out of a band and they were out of a guitar player.

RearGarde: What was the reason for the other guitar player's leaving?

MDC: Just personal differences and professional differences. He wanted to go out and do some other project.

RearGarde: I noticed on the latest album, the guitar playing is very blues-influenced. It kind of reminds me of Hendrix or Robin Trower. Is that

what your style is like also?

MDC: Absolutely. Absolutely. I respect Gordon to this day. He is a monster guitar player. You know, I hope that someday I'll be able to play to that calibre, but at the same time, the energy that we have between us now as friends didn't exist with Gordon. He was like a butterfly. You know, they'd capture him once in a while but other times he'd be like putting off. Now we do a few more blues things and we've turned a couple of songs around. Also there'd be the thrashing rhythm background in the way I play guitar. I play more closely to the original guitar player Ron. That's my roots as far as this band goes.

RearGarde: Are you doing any songwriting now?

MDC: Currently we are working on the new album. It will be coming out after we finish this tour in Toronto. Then we'll go over to the Democratic National Convention in Atlanta. We'll play there one day and two nights. Then we'll come back and start the new

your living now?

MDC: Not now, no. I got fired from my job because I turned the laboratory that I worked for into the authorities because they were being indiscriminate with their use of radioisotopes, as well as toxins, and I turned them in and when I came back to my job, I was locked out and told to abandon my job. So I'm going back to clear my name. I have my first hearing on the 12th of July.

RearGarde: It seems there aren't too many people in the hardcore scene who are biophysicists.

MDC: Molecular biophysicists.

RearGarde: Do you have a degree which qualifies you to be a molecular biophysicist?

MDC: I'm working on my degree now, and this case will discover the fact that I do indeed have this expertise.

RearGarde: I've noticed that the theme of the misuse of science hasn't really appeared on the past albums. Will it appear on the next one?

MDC: You'll hear about it on the next album. Definitely. Absolutely.

RearGarde: What is MDC going to stand for on the next album? Can you give it away yet?

MDC: Metal Devil Cokes. It has to do with metal, that is heavy metal, the devil, who he is, and cokes, being that the baby of the drummer always ends a phrase with, "I want a Coca Cola."

RearGarde: Seriously, is that really what it would stand for?

MDC: It may be. We're not sure. It's all up in the air.

RearGarde: How do you feel about the heavy metal scene—I've noticed more and more hardcore bands are incorporating heavy metal into their

ting out the same messages as well. Their lyrics are putting out a lot of the same kind of statements we want to make as a band.

RearGarde: How has the tour been going so far?

MDC: The tour's been great. There are certain things I can't tell you about it. We pulled some tricks.

RearGarde: What kind of tricks?

MDC: I can't say. We have Not played Toronto and we were Not at the Anarchist Unconvention. We were in New Jersey.

RearGarde: But I was talking to Iain of Fail-Safe earlier and he told me you guys opened up for them in Toronto.

MDC: That's a popular misconception.

RearGarde: OK, I'll figure it out eventually. On your last album, with the song *Your Death Wish is Sick*, you are really putting down drug use. Do you consider yourselves a straight-edge band?

MDC: Straight-edge in the sense that, you know, we drink a few beers, smoke a few joints and a little bit of hash but nothing beyond that. (*Damn close-ed.*) Personally, myself, I've abandoned smoking completely. I've lost a wife to cocaine.

RearGarde: It must be a lot worse in California that it is out here.

MDC: It's getting really bizarre. In San Francisco, there are people that just, whatever their relationship to the drug scene is, they'll just drive by and see someone they think they know and they blow em away on the street. The drive-by-shootings are becoming rampant and its very sad. There's not a lot we can do about it.

RearGarde: Another theme you write

involved. They want to know where to go. Before it was like, "Well, I'd like to get involved." Now, it's like, "I want to get involved. Who do I contact? Who do I go to? What's the address?"

RearGarde: Are you personally actively involved in any organizations or do you just make your statements through music?

MDC: No. I'm not just involved in music. I'm definitely involved in animal rights, in respect to the kinds of things I went through at my job at the research lab. Personally, my vested interest is science and the way it directs itself. What we used to do in the lab was to make rabbits anemic so that we could harvest their red blood cells. Now there is no reason to do that. Now there is no reason to use any animal in cell molecular biology because we now have a technique we can use where we can grow the cell lines. It's already been done so let's not sacrifice any more animals. Let's take what we've learnt and apply that. There is absolutely no reason to use animals except for the fact certain labs with their budget constraints would have to use live animals as opposed to the genetically-engineered things which come from other labs.

RearGarde: It seems there are several bands in the hardcore scene like M.O.D. who write fascist and destructive lyrics. How do you feel about such bands? For instance would you ever consider playing a gig with them?

MDC: Never, never. As far as the whole scene goes, if anyone comes to us and creates a problem during a show, we stop the show and identify the person and say, "This person is causing the show to stop. We're stopping because of this person," and usually it cures itself right away. I respect their civil rights to speak out, but at the same time I question their rights to speak out on the basis that it causes harm. If you have free speech and what you say causes harm to somebody else in society, then that should be the point where it should break off.

RearGarde: What can we expect on the next album?

MDC: I would say it would be a lot closer to the first album. I think the whole idea of MDC is that real hard edge sound, not so laid-back as on *This Blood's For You*, even though *This Blood's For You* has got some real rockers.

Interview conducted by Selim.



album.

RearGarde: When the band started out, it was known as Millions of Dead Cops. At that time did they have the intention of changing the names of what the initials stood for?

MDC: The name's always changed, since the beginning it's been Millions of Dead Cops, Multi-Death Corporation, Millions of Dead Children, in response to the famine in Ethiopia, Missile Destroyed Civilization, in response to the nuclear industry.

RearGarde: You appear to be a very politically-active band.

MDC: Absolutely. We all have our own vested interests. Currently, Franco and his girlfriend are very active in the Indian question as far as Big Mountain is concerned. I'm interested in the responsibility behind biotechnology. I'm a biophysicist and genetic engineer by trade.

RearGarde: Is that how you make

style. There's a lot of crossover.

MDC: I feel really comfortable with it because a lot of heavy metal bands are bands as much as we are. They're running the same circuit, and they're put-

about is the exploitation of workers in South America. *Chock Full of Shit* is all about the people who work in the coffee bean fields.

MDC: Absolutely. Juan Valdez is not the only person that picks coffee beans, and that whole ad campaign is so destructive to the people that pick coffee beans. It's just so racist that we don't tolerate it.

RearGarde: Do you feel that by playing your music you're reaching out to a lot of people and making them realize and understand the corruption you write about?

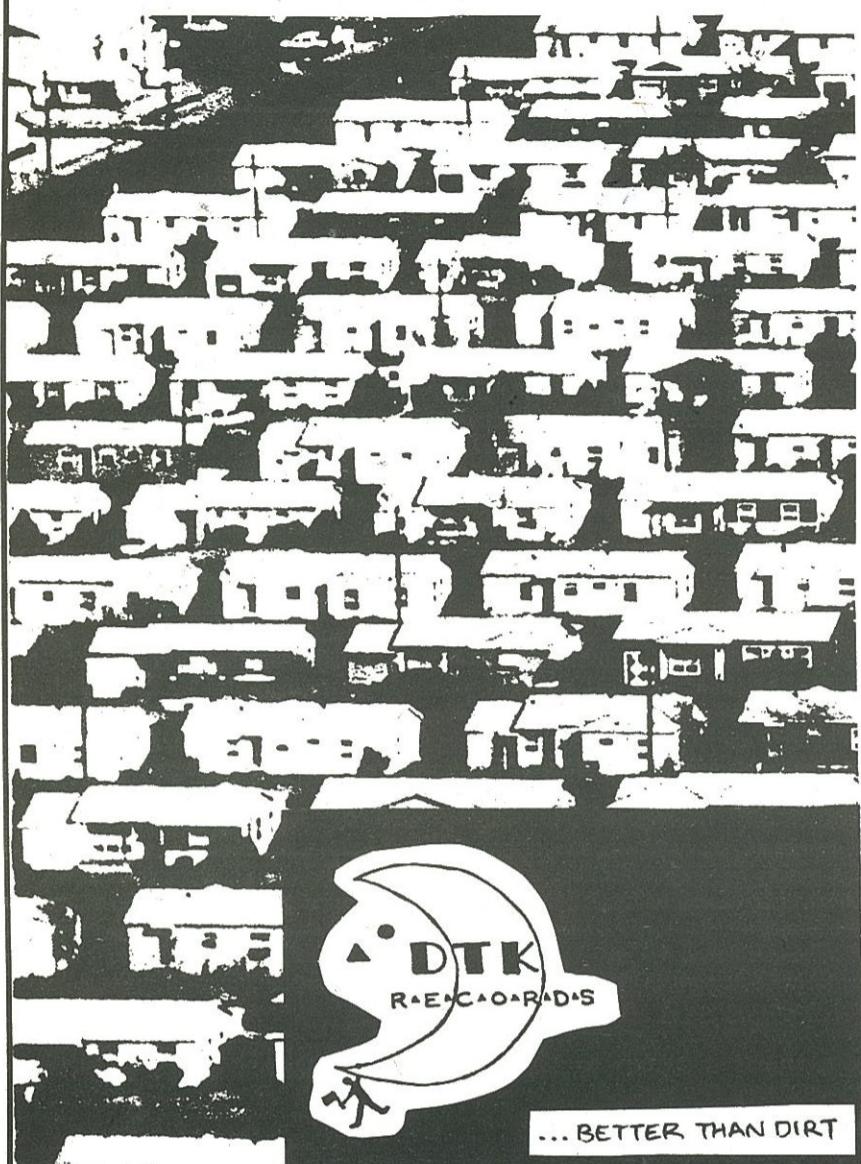
MDC: Much more so now. In the past two years things have changed—the kids have changed.

RearGarde: They're becoming more politically-aware?

MDC: Absolutely. We travelled 11,000 miles in the U.S., down south, up north, and across the midwest. In that tour we found the kids want to get

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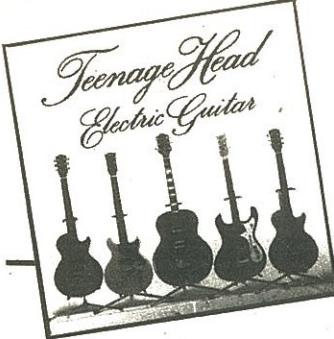
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Teenage Head, Electric Guitar

Despite the Ventures-like album name and cover design, the Head give us just what we've come to expect over the last couple of years—good time rock 'n' roll music. This first complete LP with Dave Rave on vocals (replacing Frankie Venom) shows that change can be good for a band as he adds some strong song-writing to aid and abet Gord Lewis. So we get a mixed bag of rockers (*Your Sister Used To Love Me* and *Last Time I'll Be Your Fool* are the best), ballads, early-Beatles-influenced (?) stuff like *Can't Stop Shakin'* and *Teenage Doll* and a Ramones-ish *You're the One I'm Crazy For*. Some great stuff here sandwiched in between some mediocre (like the totally out-of-character *Nightime in New York*) that makes me wish the band would just zip into an eight-track studio one afternoon and lay down some riffs like they do on stage, without the fancy guitar overdubs and backing vocals. Their simplest stuff just rocks. (Fringe Product, P.O. Box 670, Station A, Toronto, Ontario M5W 1G2). J.D. Head

The Spanks, 4-song EP

A first sampler from a band that hopefully will produce more stuff to judge em by. This EP gives them a solid garage sound without the whiney vocals and jangly guitars that are often associated with garage music nowadays—yes, they've got a fuzzbox and they're not afraid to use it. A band that could evolve into a great punk-garage outfit or could devolve into snivelling 60's revivalism. (Stoker Records. The Spanks, c/o Jan Van Den Bergh, Terlinnenweg 122, b-1700 Asse, 02/452 88 38). J.D. Head

Smashed Gladys, Social Intercourse

It had to happen sometime—an AC/DC soundalike band with dirty lyrics, a glam-rock image and a female lead singer with holes in her jeans that would make Joey Ramone blush. Well, maybe it didn't have to happen, but it did. Are they good? They kinda sound like AC/DC with dirty lyrics and a female... well, you get the idea. You gotta love the concept even if you hate the music. (WEA)

J.D. Head

Baby's Got A Gun, Suicide Girl EP

This sounds like a poppy group who got stuck with a punk producer (or the other way around) to come up with some really heavy-sounding tunes based around pop hooks and melodies. It comes out sounding sound of 77'ish so it definately gets my recommendation, especially for those positively annoying female backing vocals. Kind of like what the Dik Van Dykes will be like if they learn how to play their instruments. A very pleasant surprise. (MBC Records, Box 127, Alaska Street, London SE1, England).

J.D. Head



Joan Jett and the Blackhearts, Up Your Alley

Okay, we've all got biases when we start out a review. Mine is that Joan Jett is definitely the Queen of Rock n Roll. So, starting with this assumption, her latest album isn't what it could be. She's definitely left her punk and 50's rock roots behind and is now more into a heavy glam rock sound *a la*

Gary Glitter/Suzi Quatro, which really comes through on the single *I Hate Myself For Loving You*. It's a great pop tune that's matched by a couple of great covers: *Tulane* and *I Wanna Be Your Dog* (an old Pop tune that furthers her 'bad girl' reputation and it'll never get played on AM radio). The rest of the album never really catches fire with both production and tempo slowing it down. She does look great on the cover, tho', so maybe the new image and tempo will get her some major success, but I like her older stuff better (*Glorious Results*, *Album*, etc) where she really cuts loose. Of course, I play the album all the time because, after all, Joan's still the Queen of Rock n Roll. (CBS).

Paul Gott



Ramones, Ramonesmania

And welcome to part one of the Major Label Punk Rock Revival (which brings up the question of 'where were they when we really needed them?' But I digress...): A double album of the Ramones' greatest. Fun fun fun. We all know that they're really the Only Group That Ever Mattered so I'm not going to get into song details. Good point: There's 30 songs here scattered over their entire career. Bad point: The only rare/non-album cut is the eminently forgettable B-side *Indian Giver*. It would have been nice to get some rare cuts or live tracks or just anything so that us folks who have the entire Ramones collection would have an excuse to buy this one too. As a result, if you've got all the Ramones albums, don't bother. If you don't have all their albums (and why not?), this is a must. (WEA)

Paul Gott

Legacy of Lies, You and Who's Army EP
Hardcore graphics, a hardcore name, a hardcore look and meaningless tuneless energyless useless drum-oriented dance noise garbage on the record. I'd sue 'em for false advertising if I thought they had any money. (Quiet Records, no address available).

J.D. Head

J.F.A., Nowhere Blossoms

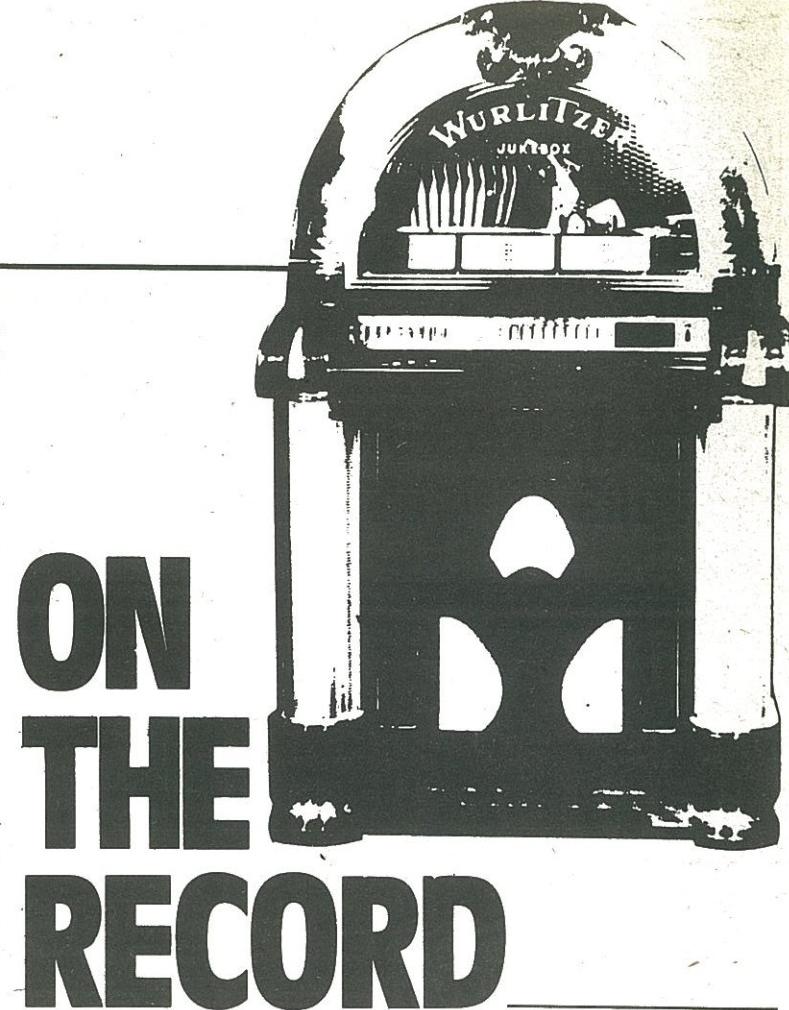
Most hardcore bands work with low budgets but after producing six successful albums, budget concerns are history. J.F.A.'s latest release is an excellent production of musical instrumentation. The old 'hardcore attitude' is present in the socially critical lyrics but somewhere amid the neatness that radical energy has been somewhat sacrificed. What I liked best about the thirteen song LP was its diversity. Most of the songs are fast-tight-guitar oriented arrangements with varied degrees of aggression in the vocals and slick keyboard and horn section as the backdrop. There is an excellent version of the James Brown hit *I Feel Good* which is less raunchy and more raunchy. Also a piece called *Signifyin' Monkey* which is rap-style and without music but a lot of rhythm. The last song is a great explosion of numerous sounds mixed with a half-familiar speeded-up version of a nursery rhyme, it's called *Turkey In The U.F.O.* (1988 Placebo Records).

Penelope

The Young Gods, The Young Gods

The Young Gods have descended upon the electronic age of music aside bands like Skinny Puppy, Front 242 and The Butthole Surfers. This is the trio's first full length release. There is a definite move-

ment and balance throughout the albums' surreal exposition. The God's singer Franz sounds mostly unintelligible, however, the words retain a certain command as do the gnarled noises emitting from the darkness. *Nous De La Lune* starts off the album from a nightmare perspective using shadow and echo effects. *Percussione* is abrupt and forceful. The God's vision of love is expressed in *Did You Miss Me* which is sinister and almost threatening. What sets this band apart from a lot of electronic dance artists is that they do not use a drum machine but have a for-real human drummer. (*The Wax Trax Cartel*). Penelope



ON THE RECORD

Ronnie Montrose, The Speed Of Sound

The latest I heard of Ronnie Montrose, he was producing speed metal bands *Wrath* and *Heathen*. Also his latest album *Mean* marked a return to his heavier roots. So what do we have here with *The Speed Of Sound*? It sure ain't metal. It's not even that heavy. In fact it's an instrumental LP which features space age jazz rock fusion songs, kind of like Joe Satriani. It's not the kind of music I normally listen to but it's not bad. After years in the business, old Ronnie shows he can still compete with the guitar heroes of today when it comes to playing with style. (Enigma Records, 2182 Dunwin Dr. Mississauga, Ont.). Selim S.

Flotsam and Jetsam, No Place For Disgrace

This is one of the best thrash metal albums I've heard in a long time, which isn't saying much because most of the thrash records I've heard lately have been total garbage. At least Flotsam and Jetsam have a good guitarist who plays some very tasteful and melodic leads which add variety to the heavy rhythm section. Their singer isn't too bad either. Still a lot of the songs are kind of boring. I bet in a couple of years this band will mature and develop a more original sound and put out some really good music. Then again, maybe not. (WEA). Selim S.

Testament, The New Order

Testament are yet another thrash metal band who've been lucky enough to sign to a major label. This album is full of those angry snarling vocals, tempo changes and annoying crunching guitars which *Metallica* and *Megadeth* made famous. I suppose if you're a fan of these bands you like *The New Order*. The production is good and these guys are all more than capable musicians but there just isn't much happening as far as the songwriting goes. Aside from their interpretation of *Aerosmith*'s *Nobody's Fault*, all the songs sound pretty much the same and are quite forgettable, which is just as well really. (Megaforce Worldwide/WEA). Selim S.

David Rudder and Charlies Roots, Haiti

Don't know much about these guys but this was recorded at Coral Studios in Port of Spain, Trinidad. Things are mostly gentle but rhythmic on this calypso style record. But it has a great feel to it, very dancy and party like, yes. I liked these songs *Rally around the West Indies*, *Bacchanal Lady* and the rest of the second side. (WEA)

Rude Ras

Philemon Zulu, How Long

"When writing songs I am inspired by perceptions of every day life," says Philemon Zulu. His latest is filled with great music and full of spirit. This is a voice people could listen to for a long time. I like the track *Scandle Monger* (*Ukhuluma Njalo*). And there are many more great tracks too. (Sanchie Records Corp.).

Rude Ras

Take Cover (Zimbabwe Hits), Various

A record with quite a cross section of Zimbabwe songs. From club songs to religious praise to the political. The artists or the material won't be familiar to many but this

is material worth being adventurous with. At times some of the material reminds me of west indian sounds. Want to open up your ears to new sounds, this is a record worth listening to. (Sanchie Records)

Rude Ras

good vibes. (Jungle Productions, PO Box 3034, Austin Texas 78764).

Rude Ras

Big Youth, Manifestation

This is a long overdue review. Big Youth comes at us with songs like *No Nukes*. This is good new material from an established reggae star. As always his music is alittle bit quicker than the usual reggae. (Poli Rhythm Ltd., One Camp Street, Cambridge, Mass 02140)

Rude Ras

Touré Kunda, Les Freres Giots

Em'Ma is a standard on this record distributed by Pipeline Records. It's a great record with a super combination of African and Jamaican riddims. Listen to this record then be sure to see Touré Kunda. (Barracuda, 15 Avenue Hoche, Paris France 75008)

Rude Ras

Burning Spear, Mistress Music

Mistress Music is beautiful (just ask Bunny, of Yemsgane fame, the big Burning Spear fan). Winston Rodney's new record is once again something worthy of extended listening. Even speeded up reggae style, mostly because his voice is there. *Women I Love You*, is my favourite track. Bunny likes *Mistress Music*, *Leader, Fly Me to the Moon*... the whole album really, he just keeps listening to it. (Burning Spear, 18 Hill Street, St. Ann's Bay, Jamaica).

Rude Ras

Tracy Chapman, Tracy Chapman

The new era of folk is upon the mass market, and apparently the masses are eating it up. Certainly, Chapman deserves the humble adulation, with her *Joan Armatrading*-style of singing, the delicacy of her acoustic guitar, and her Dylanesque lyrics filled with amazing perception. But, I still don't really see what the incredible fuss is all about. Sure, Chapman is pleasant to listen to, and a very talented songwriter, but has the collective ear truly gone back to this style? Enjoy it anyways. People never take reviews seriously. (WEA)

Lorrie

Neurosis, Pain of Mind

The jacket of the record, front and back, has some ghoulish and macabre black ink drawings, dealing with death and war. The inner sleeve/poster also has some excellent art of the gruesome kind. Like the title of this album, the record contains songs full of anguish and frustration. Many of the songs are about the sad and angry contemporary urban world, other songs are post apocalyptic thrash, all aggressive and fast. Unfortunately, sometimes the vocals are lost in the crash of guitars and cymbals. This is a powerful, hard-speed-core-thrash band. With enough guitars to satisfy speed metal



The Tragically Hip

This one depends if you like vinyl to sound like the real thing. If you do, don't buy it. This seven-track mini-LP is not an accurate representation of The Hip's energetic live performances. What the album lacks in originality it doesn't make up for in any other way. They went a bit too far with the producing, mixing and editing. Like most contemporary stuff, this results in pasteurized, slightly sterile music. There are a couple of OK guitar riffs but they're far too redundant. Unfortunately, there are no redeeming qualities in the off-beat lyrics either. So if we take the album with a sense of humour, *I'm a Werewolf Baby* is good for a chuckle or two. The Hipsters finally come alive with *Highway Girl*, unfortunately it's the last track of the album. (RCA)

Sonja Chichak

Killer Bees, Groovin'

Total reggae from Austin, Texas. American bands that make reggae do reggae more in the style of the late 60's to late 70's Jamaican stuff (as opposed to the Jamaicans speeding up their music). This band is appearing on their record *The Wailing Sound*, *Timbuck 3* and more. It's a good record. They dedicate *Holy Smoke* to the Amerindian. A record with good themes,

FOR

SINGLES
ONLY



Well, we lost Mr. Wonderful. Not on purpose, you realize, it's just that he moved into NDG where there aren't any phones or running water. Not due to popular demand, we hope he'll get in touch with the rest of civilization for next issue's column. Alan "Mr. Difficult" Clarke still can't make it down to our turntables, but bail should be arranged for next issue.

Oh yeah, this is the Singles column. Not that we're looking for dates (well, maybe Burnt is)... this is where we review all the latest and biggest seven-inches. Once again the rules: 1) This isn't David Letterman, you can bet on the ratings if you like, but we get 10 per cent off the top; 2) Ratings are on ten and are averaged between you two reviewers who absolutely refuse to agree on anything (except we both like the Joan Jett album cover); 3) No masturbating; 4) you must be drinking something with alcohol in it; 5) No masturbating; 6) donations, gifts and alcohol are freely accepted by the staff and will definitely result in a higher rating for your record. Your reviewers this month are Burnt "Totally Blameless" Barfett and J.D. "It's Burnt's Fault" Head.

Absolute Ceiling, Many Years From Now

This band comes from the whining school of vocals, as if one REM wasn't enough. We figure their distortion box battery was low when they recorded this piece of... music. Burnt says it's puppy rock that should be more political. (Sky Pirate) Rating: 1.6

Problem Children, On the Air 5-song EP

The first side is kinda progressive for the children. Burnt thinks it's kinda slow, but we think Burnt's kinda slow. Second side starts off with a kinda boppy hardcore tune with a niftily sloppy chorus. J.D. says it's stupid enough to be good. Burnt says J.D.'s stupid enough to be stupid. Music to scramble eggs by. (Problem Children Wrecks) Rating: 5

Death Tongue, Spike Heels

J.D.: "Great name for the band and the songs. (*Take Your Clothes Off* is the B-side). Burnt: "I wanna hear Problem Children again." J.D.: "Nice heavy drums but psychedelic guitar just ain't my bottle of beer." They've got a one track mind and should have no tracks on record. (Dad's Favourite) Rating: 2

Lost Patrol, Second Time Around 4 song EP

Burnt decided he liked only after seeing the "jump-suited Goddess" on the sleeve. J.D. says it doesn't compare to the group's first release, it's just too 60s'ish: "It's not my bottle of wine." Includes one damn funky track (*No More*). Burnt says, "Where's that Problem Children record?" Proves that the first time is always the best. (A Records) Rating: 3 (two for the Goddess)

Ludwig Von 88, Va-z-y Louison 5-song EP

It got us giggling. Includes an anti-creep suzette song—talk about stepping out on a political limb. The big guy on Bonanza would probably like it (??—ed.). Live B-side includes two songs from their first LP and the totally ridiculous *Vengeur Masque*. Dumb. So we liked it. (Bondage) Rating: 8

Letch Patrol, Love is Blind

Burnt says it sounds like the Cult under 1700 wet stinking blankets (is this good? We don't know). It's dumb, it's fun, but a little advice: Cut that hair, lose those moustaches, and shoot those background singers. Kind of punk sounding, tho' we're not quite sure it started out that way. (Electric Shaman) Rating: 6

Mystic Eyes, My Time To Leave

We wish they would. Burnt's had more interesting Mah Jong games (strip Mah Jong, of course). J.D. liked the Monkees better, at least they were trying to be funny. Two good points about the record: It's in stereo and the songs are real short. (Get Hip) Rating: 0.2

Razorbacks, It's Saturday Night

Squeaky clean acoustic rockabilly. Catchy A-side. B-side *Just this Short Of Crying* is a weep-in-my-lite-beer song, good choice to leave off the LP. Jonathan Richman on coke and without the mole. (WEA) Rating: 6

Vent Du Mont Scharr, Joie de Vivre 4-song EP

Burnt's weakness (*one of many*—ed.) is the sappy guitar. He likes it. J.D. says it's kinda cool. Sounds like the soundtrack for a poutine western. (Valium) Rating: 5.5

Das Damen, Reverse Into Tomorrow

We weren't listening real hard to this one because Burnt was on the phone and J.D. was in the bathroom washing his foot. Nonetheless, we think it was recorded too loud, there's too much guitar, too much vocals, too much drumming, and way too much bass. Nice aggressive vocals on the A-side can't save a boring song. They didn't even bother with aggressive vocals on the B-side and it sounds like the same song. (SST) Rating: 1.6

No Fraud, 8-song EP

We thought it was too politically correct before we even put it on the turntable. Pretty good for hardcore. Typical fast-paced whining, says Burnt. It would sound ten times better with better production coz you can barely hear the snare drum says J.D. "That's because they were using the bassist's head," says Burnt. Good, strident, aggressive, run-of-the-mill, garden-variety hardcore. (Truth) Rating: 5

Beyond Possession, Tell-Tale Heart 5-song EP

A fancy Pink Floyd opening (tho' there should be some "oo's" in there) can't disguise drum-heavy hardcore. J.D. likes the short spaces between the songs. Not bad for hardcore. Says Burnt: "Pen tapping, foot stomping, ear cleaning, car washing, pool playing, phlegm spitting music." (*But does he like it?*—ed.) They seem to know how what they're doing, now if they could only write some original songs they're probably be really good. (Fango) Rating: 5

Okay, so there are a lot of fives and such in the ratings. It's just that we couldn't agree on anything so we averaged out to five a lotta times. Okay? So stop bugging us. If you think this is easy, you can do it next time, just drop us a line at the address on page 3 (and don't forget to bring some beer and a black jump suit).

heads. The wankin Yanks were too chicken to put this record out domestically, so it's available as a French Import. Although the record is made in France, the band lists an American address. (*Alchemy*, P.O.Box 99284, Seattle WA 98199).

Greg Miller

Coven, Blessed is the Black

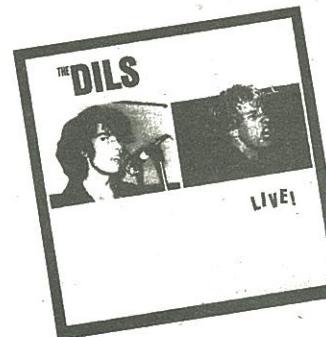
With a nice, bright, demonic front cover and the songs titles beside the cool long-haired guys on the back cover, you know what you are in for. Music and lyrics guaranteed to offend most people, especially mothers, feminists and devout church goers. The album's credits are dedicated to, among others, Jesus, Satan, and all rocker sluts. The music is ear splitting, screaming vocals, screaming guitars, double leads, and metal madness. Not my cup of tea, however, there are a couple of haevy (emotional not metal) songs, like *MacDonaldland Massacre* (remember that?) where they mention Ronald (REagan?) gettin' blown away. And a slow suicidal rocker, called *Another Life*. This is cock-shock power rock, not to be taken too seriously, except by metal heads. Non mental people will think this stuff is sick, disgusting, or even comical. You decide. (Ever rat Records, POBox 99284, Seattle WA, 98199).

Greg Miller

High Circle, Out Of Darkness

Hmm...an Italian band singing in English sounding like British pretty boys on an American label. It may sound interesting, but it isn't. Quite lame, actually. The vocalist just doesn't have an integral feeling to go along with the upbeat music and depressing lyrics. (The yin-yan aspect, I suppose.) Sometimes this works into a worthy balance, but High Circle doesn't pull it off. The production is too slick for the sound, even if the guitars still sound fuzzy. An honest opinion is all it's worth. (*Subcore Records*, PO box 99284, Seattle WA 98199). Lorrie

Lorrie



Art Bergmann, Crawl With Me

This music-with-a-message deals with controversial issues such as suicide, child abuse and drugs. Musical quality is not sacrificed by the thought-provoking images created on this twelve-track LP. Bergmann, a ten year veteran of Rock 'n Roll sings with a sneering Bob Dylan cum Iggy Pop style: but you don't get the feeling that you've heard it before. In ballad form, spiced with historical allegories, the music is cerebral and can be taken on many levels. Some genuine guitar and piano work is prominent in *The Most Wanted Man In Town*. A fresh sound is added with a strong emphasis on keyboards. There's no distortion or fuzzy sounds here; only polish added by producer John Cale, former member of *Velvet Underground*. The song *Crawl With Me* is a tad gloom-and-doom for my taste; but overall, the album is a must for any record collection. (*Duke Street Records*, 185 Frederick Street, suite 104. Toronto, Ontario M5A 4L4)

Sonja Chichak

Nina Hagen, Punkwedding

So, sweet Nina got married last year to an 18 year old punk named Iroquois, what better excuse to put out an EP to celebrate. The EP is basically a wedding song done in various musical styles. On side one, the song is entitled *Can You Take A Joke* which is a Disco-Funk-tune complete with wedding

bells. The next version is entitled *Punk hochzeit* the German Punk version. What more? Side two is the German Hardcore-Punk rendition. But wait it's not over, the next song is the classic Punk wedding song in english. It's not a brilliant EP, although she did figure out a cheap way to make a buck, but it's damned good. She's not getting older, she's getting married. (*Amok Records*, P.O.Box 159 Station G, Toronto, Ont M4M 3G7).

Emma T.



Purple Toads, Love Songs For The Hard Of Hearing

If you're the type who can rock out on energetic, punked-up guitars and yet still enjoy being able to hear whatever's being said, then you'll be right into this new album by Oshawa's Purple Toads. Their style isn't necessarily original (at times reminiscent of the early *Damned*), and there's the crowning glory of a country cover, *Tobacco Road*, but heck...these guys play it right. It's young, they're fun, raw, full of spunk, intelligently rebellious lyrics, and they're a homegrown group! What more could you ask for when gearing up for the summer? The Toads will sound fresh 'til their next piece of vinyl hits the rack. (*Star Records*, 148 Simcoe Street, Oshawa Ont LIH 4G7).

Lorrie

Sounds Of U.S.A. Cities #2, City Of Thorns

City Of Thorns is a compilation of Portland Oregon hardcore bands. Now mind you, the sound quality isn't the best, some of it is live, and I almost didn't pick it up because of the dull album cover, but it's good, unmetallized, aggressive hardcore music. We all know how difficult that is to find these days. The concept of this album is real good, kind of makes me want to pick up #1 and any there after. The album is not a new one, it was released in '86, but what the hell, we've reviewed old albums before. (*Mystic Records*, Doug Moody, P.O.Box 1596 San Marcos, California 92069).

Emma T.

Weddings, Parties, Anything, Roaring Days

Ah, come on, Elvis Costello must've produced this album, but no, it's Alan Thorne. But darn it, it has that Costello, Pogue's flavor to it. I can describe it best as British country and western. It's inoffensive and pleasant, the kind of album that can please some of the underground as well as most progressive yuppies (a contradiction in terms?). It's not roaring, infact it bores me, but then again I don't like Costello, or the Pogues, or Billy Bragg, or Randy Travis, and I'm not all that progressive. (WEA). Melissa

Ludwig Von 88, Guerriers Balubas

So I've always liked these turkeys, probably always will. Don't mean I'm giving this EP a good review. I mean, the five toons here just ain't as Punk as their first LP or as punk-junk as their second. Seems to me they're just killing time on this one, or maybe these songs were left over after the last LP. They should've left them in the can. Buy their full albums instead. (*Bondage*, 46 rue du roi de sicile, 75004, Paris, France).

Johnny Zero

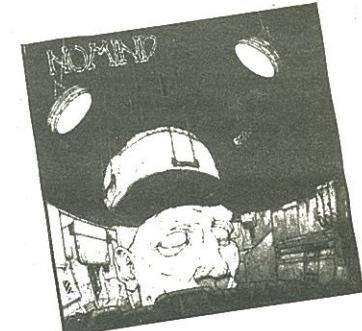
done with their latest epee (what is this a new trend or something?). Takin' the old Circle Jerks dancing skinhead logo and skeletonizing him for this slab 'o vinyl shows that these guys got an attitude problem—just the type of problem that makes great albums. Even the slow songs sound thrashin. And *Et Hop!* and *Nuit Apache* are massively great. Seems to me they're gettin' more punk and more melodic as they grow grey hairs... Play em Rebel! (*Bondage*, 46 rue du roi de sicile, 75006, Paris, France).

Johnny Zero

Claw Boys Claw, Crack My Nut

Well goddamnit if someone didn't announce a glam rock revival when I wasn't listening. If I had been listenin' I wouldn't have listened to this LP. There are some real good ideas stuck at half-speed on this album and everything ends up soundin' like second-rate Stooges, Cramps or Fabulous Thunderbirds (big shudder). They only really let loose on *Clawcry* and screw that one up with stupid effects on the vocals. Good attitude, but I'd like to see em put out an album on speed next time coz that's the one thing missing this time round. (*Polygram Holland*. *Claw Boys Claw* clo frans halsstraat 92—1072 BX Amsterdam, Holland).

Johnny Zero



Nomind, Tales Of Ordinary Madness

Cause Insanity sounds like early Alice Cooper. *Strontium Dog* sounds like Uriah Heep. But don't worry, it gets better. I dunno, I planned on really liking this one but end up being lukewarm. Half the time Nomind sound like Black Flag, and the other half they sound like Black Oak Arkansas. I like the Black Flag half... songs like *Slick*, *Someone Else's Life* and *Move Over*. The whole thing's pretty sloppy which is real nice, but they should lose that 28-minute guitar solo on *Nomind* (to lose)—who cares if the guy's a guitar virtuoso as long as he can bang out the chords. (*Lone Wolf*, 1235 Lambeth Rd., Oakville, Ontario L6H 2E2. *Nomind*, P.O.Box 5303, Station A, Toronto, Ontario M5W 1N6).

Johnny Zero

Heresy, Face Up To It

A solid thrash LP now available in Canada through *Still Thinking*, a T.O. hc 'zine (their first LP release?). 17 songs of the correct political bent that you can't understand so they give us the lyrics and then give us explanations in case we don't understand the lyrics. I always thought that if you heard 17 thrash songs ya heard em all, but they do play em real well, and real fast, and are guaranteed to get those elbows up in the pit. Get great reviews in *Maximum R&R*, if that means anything. ("Tho I'd like to know why Still Thinking is supporting these Brits and not local bands that really need the help"). (*In Your Face/Still Thinking*, P.O.Box 367, Station A, Mississauga, Ontario L5B 3A1).

Johnny Zero

Camper Van Beethoven, Our Beloved Revolutionary Sweetheart

What can be said about a band that time and time again produces good music? The latest from Camper is bound to please all—I mean those who are old and new to this twangy type music. This band just does not seem to quit. What caught my attention are those couple of instrumental cuts with guitars that know no end. (Listen to *Waka* and

for cassettes only

you will know what I mean) Overall the album is a fine mixture of various types of beats. The only drawback was that the vocals were not always sharp, but nonetheless, this is a fun album. (Virgil Records). Pierre J.

The Cynics, Twelve Flights Up
This album features twelve cuts previously recorded prior to the spring of 1987 when all that good hip rocking music was flowing. This band from A—merry—ca's industrial wasteland touts a 60's style music. If you are in the least familiar with and have liked their music then there will be nothing stopping you from enjoying this album. Featured are cuts such as *Creepin', Useless, Took Her Head and Yeah*. A bit on the reclusive side. The Cynics were trying to capture that groovy feeling so common in the sixties. It seems a lot of bands are trying this genre with less success. (Star Records, 148 Simcoe Street, Oshawa Ont L1H 4G7). Pierre J.

Iggy Pop, Instinct
I just about gave up on Iggy after his last album *Blah, Blah, Blah*, but this latest shows a little more promise. The feeble attempts at hit singles are almost gone, and the fact that *Bowie* is nowhere to be seen is a definite good sign. The first song on side one, *Cold Metal*, sets the pace for the whole album: three or four chord tunes, heavy guitar, simple melodies, and no solos. This formula gets monotonous at times, especially when he tries to spice it up by singing like *Billy Idol*. But the last song on the record, *Squarehead*, leans much more towards his old *Stooges* sound, and although less energetic, is a step in the right direction. (A & M).

Louis R.

No Fraud, Hard To The Core
Yup, it's fast, it's damned fast, unbearably fast; but good, damned good, unbearably go...well, not that good, but good. It's a heavy dose of straight edged, aggressive hardcore. Worth it just to see you're cat cringe when played loud. (No Fraud, 475 Fox Glove Rd, Venice FL 34293).

Emma T.



Fat, ...Plays For You
Good thrashing noise jams with a dash of jazz. These guys sound like *Massacre* sometimes but lack form in a few of the tunes. They sometimes sound desperate to impress the listener with their vast quantity of timbres and not with any harmonic or melodic form. This is a big problem with this *musique actuelle* movement... The means become an end. (Amok Records, P.O.Box 159 Station G, Toronto, Ont M4M 3G7).

Charlie "Crashlanding" Fizo

Paradox, Product Of Imagination
The cover has an oil painting of a dragon type demon. The back cover has this West German band holding their axes and drum sticks. They are all clad in leather, denim and spandex. The heavy metal band try to look cool and tough in their posture, but end up looking like a bunch of goofs. Their brand of Metalk music is O.K. to average. There are some good intros to songs, lots of guitar, good production and on the whole, not that ear splitting. No lyric sheet, but English lyrics are understandable. (Fringe Product, P.O.Box 670, Station A, Toronto, Ont. M5W 1G2).

Greg Miller

Los Carayos, Persistent et Signant
The name of the band means balls (in Spanish), as in male genitalia. This group from France played here recently, but I missed it.

I heard it was a good show. The lyrics contained in this record are mainly in french, but there are two in Spanish and two in English. **Francois Hadji-Lazaro**, the big fat bald guy from *Les Garçons Boucher*, plays most of the traditional instruments. He plays accordion, violin, banjo, etc., while the other four play guitar and stand up bass. The result id Folk-Punk. The music is a fast, drunken, singalong romp. *Passe moi une autre biere... hips—hiccup*. Du vin, des femmes, des chansons qu'est ce que on veut de plus? *hips—burp—belch*. (Boucherie Productions, 21 bis, rue de Toul, Paris France, 75012).

Greg Miller

The Jello Biafra spoken word album, No More Cacoons

My Dog Paper called Jello Biafra an asshole in the song *Rock Stars Are Assholes*. Maybe he has his ass on his shoulders and he spews out a lot of verbal diarrhea. But what good shit it is. Jello doesn't take shit from anybody. He points out how there are a lot of people (in positions of power) spewing out bullshit. He attacks the government, censorship boards and all those who would impose their views on the brainwashed masses. Some of his critiques are funny, some are surprising or even shocking. This album is about truth and sometimes the truth hurts. It is also about freedom, freedom to do what you believe and not what others tell you or force you to do. Included in the double record set is an 8 page photo-collage-montage tabloid called *Fuck Facts*. It is culled from real newspapers and Enquirer type scandal rags. Enquirer type papers out-sell ordinary real news. Believe it or not. (Fringe Product, P.O.Box 670, Stn A Toronto, Ont M5W 1G2)

Greg Miller

The Georgia Satellites, Open All Night

Now if all commercial bands sounded like the Georgia and the Satellites I might actually bring myself to listen to commercial radio. Their cover of the *Jerry Lee Lewis* song *Whole Lotta Shakin'* lives up to Jerry's rock'n'roll standards or lack thereof. Their own stuff is real good roots rock except for *Mon Cheri* which seems to be a regurgitation of their hit song *Keep Your Hands To Yourself*. (WEA)

Melissa

Corpusse, Delusions

Mosh v• to thrash in an inadequate hippy-like manner. •2• Squish. ie moshed potatoes, moshed and unemployed. I'm kinda nervous inside. Am I reviewing what could be one of The most monumental albums of the ??? Remember *Zep IV?* *Kiss Alive?* *This Is Spinal Tap?* Mosh them together with a twist of John Ashton and Shazam! **Corpusse** (note pronunciation) has landed, Jesss. (*Corpusse*, P.O. Box 542, Succ. R, Montreal, Quebec, H2S 3M3). How 'Bout Deux Pieces of Toast Side By Each

The Grim, Face Of Betrayal

How do you feel about half-speed Hardcore, with annoying Metal guitar so-

los? Well, it irritates me and leads me to the conclusion that this album is pretty grim. (Alchemy, P.O.Box 99284 Seattle, Wash., 98199).

Emma T.

Slammin' Watusis, Slamin' Watusis
If these turkeys were Canadian, they'd never've got a major label deal. Fact, I think they know someone on the inside at Epic coz this just ain't major label style. Even when the guys come close to writin' a pop tune, they screw it up with a psycho sax played by a six-year-old (maybe not, but it sounds that way). Wot we have hear is some really grate Punk moosic over country/hardcore (?) beats, and some real nasty soundin' vocals. REal fun, specially *Won't Sell Out*, *Watusi War* and *King Of Cha-Cha*. The disc kinda runs outta steam near the end of side two, but who listens to B-sides anyhow. (CBS)

Johnny Zero

Surf Punks, Locals Only

Surf Punks, Oh No! Not Them Again!
Somewhen back in ancient times (around 1980), someone mixed up the Beach Boys and the Plasmatics in a California cloning experiment—something about test tubes, suntan lotion and maximo drug action. It was real messy and left us with Dennis Dragon and Drew Steele, the chief Surf Punks. Ya gotta understand, they weren't real punky, more like brain-damaged, and the music was more like a social guide to being a Malibu beach bum. But it was fun in a stoopid sorta way. It's still stoopid six years later with the rerelease of their 2nd LP, *Locals*, across N.A. Together with this golden (that's skin tone, not record sales) oldie, we get the new *Oh No!* which shows that the guys have been spending more time in the studio than chasing beach bunnies: Over-produced, stoopid music ain't nearly as much fun as the moronic stuff used to be... Go for the old un. (Enigma, 2183 Dunwin Drive, Mississauga, Ontario L5L 3S3).

Johnny Zero

O.T.H., Sur Les Charbons Ardents

Their first slab was great nouveau French punk. They slowed down on this one and lost the guitars somewhere in the mixing board. Compared to most of the underground, this LP's still good. Compared to their first, it stinks. (*Kronchadi Tapes/New Rose*, 7 rue Pierre Sarrazin, 75006 Paris, France).

J.D. Head

Washington Dead Cats, Gore 'A' billy-boogie

Cowboy music from folks whose closest approach to a range is when they cook crêpe suzettes. Okay, so that was stupid. So's the album. Roots rock a la *Cramps* that's not too brilliant or original, but it is funny and fun. Ten times better than their first release. (*Bondage Records*, 46 rue du roi de sicile, Paris 75006).

J.D. Head

Les Satellites, Du Grouve et des Souris

Sounds like *James Brown* on speed. The wrong speed. Maybe they're just too silly to be funky or funny. I don't know; but they've got a cool album cover.... (*Bondage Records*, 46 rue du roi de sicile, Paris, France 75006).

Melissa

The Dils, Live!

A proverbial seminal California Punk rock band from 1977-1980 comes in with a live LP that's just damn frustrating. The thing was obviously recorded on someone's tinny tape deck—it sounds like a bad bootleg, all vocals and drums. Still you get some hint that the band was really good with some nice melodies and country roots over a fuzz punk guitar. Too bad they didn't leave more studio material behind when they expired and moved to Texas. For collectors only. (*Triple X*, 6715 Hollywood Blvd., Suite 287, Hollywood, CA, USA 90028).

J.D. Head

Fat, ...Plays For You

Good thrashing noise jams with a dash of jazz. These guys sound like *Massacre* sometimes but lack form in a few of the tunes. They sometimes sound desperate to impress the listener with their vast quantity of timbres and not with any harmonic or melodic form. This is a big problem with this *musique actuelle* movement... The means become an end. (Amok Records, P.O.Box 159 Station G, Toronto, Ont M4M 3G7).

Charlie "Crashlanding" Fizo

Paradox, Product Of Imagination

The cover has an oil painting of a dragon type demon. The back cover has this West German band holding their axes and drum sticks. They are all clad in leather, denim and spandex. The heavy metal band try to look cool and tough in their posture, but end up looking like a bunch of goofs. Their brand of Metalk music is O.K. to average. There are some good intros to songs, lots of guitar, good production and on the whole, not that ear splitting. No lyric sheet, but English lyrics are understandable. (Fringe Product, P.O.Box 670, Station A, Toronto, Ont. M5W 1G2).

Greg Miller

for cassettes only

Okay, and welcome back to *For Cassettes Only*. We've been gone for a while, but we've been looking and listening in the meantime and have some doozies for you this time around. (Obo, great intro—ed.)

We start this one with a bit of a history lesson: I.E. **The Terminal Sunglasses** a weird pop/alternative/surf/whatchamacallit band that drifted off the Montreal scene a couple of years back. Now the members have returned as part of two new bands: the **Bubblegum Army** and **Captain Crunch** and **Let's Do Lunch**. Both have demos out with varied success.

The Army give us two tunes with nifty weird names (*What's the Frequency* and *I Believe My Lies*) and lyrics to match. But while they have that old weird poppiness they seem to have lost some of the energy in the mix. Hopefully this is just a production let down and not a song-writing one. I just don't know.

A much more successful outing is Captain Crunch's five-song offering. Not only does it give us weird song names (*You Bag My Ass You Fishing Jerk*, *Another Left Wave* and *All Things To All People All The Time, In Summertime*), they also throw in some good solid pop melodies and a nice driving guitar sound. *All Things...* and *You Bag My Ass...* are great little three minute pop tunes that run a little long (probably just so they could sing the titles a couple of times). If they'd stick to writing pop songs and stop trying for pop masterpieces, they'd be great. What is great on this tape is a tune called *Cap'n Groovy* and his *Bubblegum Army*, a pop song with bite that builds throughout rather than fade away. A great starting point for the group.

(*Captain Crunch and Let's Do Lunch* c/o Pat Hineson, 2050 Claremont Apt. 34, Montreal, Quebec H3Z 2P8).

Meanwhile out West (in Ottawa) there's a group (or person) called **Detsme**. They've put together a 20 song cassette for our listening edification and (pardon the expression) it stinks. Heavy echo drums, heavy echo vocals and wisps of other stuff. Not fun, not interesting, music for Skinny Puppy fanatics only. Those who think the Thunderdome is on the cutting edge of the music world should enjoy this.

(*Detsme*, 104-7 Kippewa Drive, Ottawa, Ontario, K1S 3G3).

"There's T.O. and there's Calgary and there's Tennessee..." sure, but none of them have rivers that freeze up for six months of the year, nor do they include truck fixing as a major pastime (well, maybe Tennessee). For that we have **Maritime Pride**, a band based in hardcore heaven (Sackville, N.B., of course). This nine-song debut tape sounds like it was recorded in an unfinished basement, but that doesn't affect the music here. From the Iggy-on-drugs-like *Maritime Pride* to the rockin' *Idolizing the Dead* and *Speeding in the Maritimes*, the band is sometimes heavy, sometimes funny, sometimes both, always good, sometimes great, very weird, and extremely proud to be Maritimers. Worth the price of tape duplication just to get that hardcore kazoo solo on *Moncton*.

Back in town (tho' with a Maritime influence) we have the return of **SC.U.M.** with three songs on a demo they call the *Hell Mixx 88*, mainly because they weren't thrilled with the production. Production aside, the band still plays medium tempo hardcore with the same speed changes and guitar sound of old. Of course, the band is missing Anthony's distinctive vocal style, but that doesn't affect the overall sound adversely. All in all, a virtual complete change of membership and a year off haven't changed the band a heckuvalot, probably less than many bands who have stayed together and simply evolved. If you liked the old SC.U.M., you'll like this.

Continuing with old home week here we have a new demo from the **Asexuals**. I must admit that on first listen I didn't really like any of the three songs, maybe because I was expecting the old *Asexuals*. What we have here is a sound that's closer to the new *Nils* or *Doughboys* than the old *Asexuals*. But it does kinda grow on ya. *Throw Me A Line* and *Time Will Tell* have some great pop riffs in 'em while still keeping some of the old energy, but *Little Tragedy* is a little too 70s'ish for my liking. The band certainly doesn't lose anything with T.J. moving over to vocals, but I do miss those old "oo-ah-oo" backing vocals.

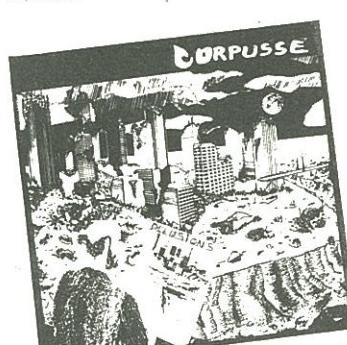
Changing tempo a bit we have a couple of tunes from **Talk Shop**. Well, maybe we ain't changing tempo, coz *Can't Stop* and *In One Day* certainly don't drag at all, they rock along at a nice clip. For a pop band these ladies certainly have, um, balls. If they get a little more solid on the harmonies and guitar breaks they'll really be going places (and I don't mean Chicoutimi).

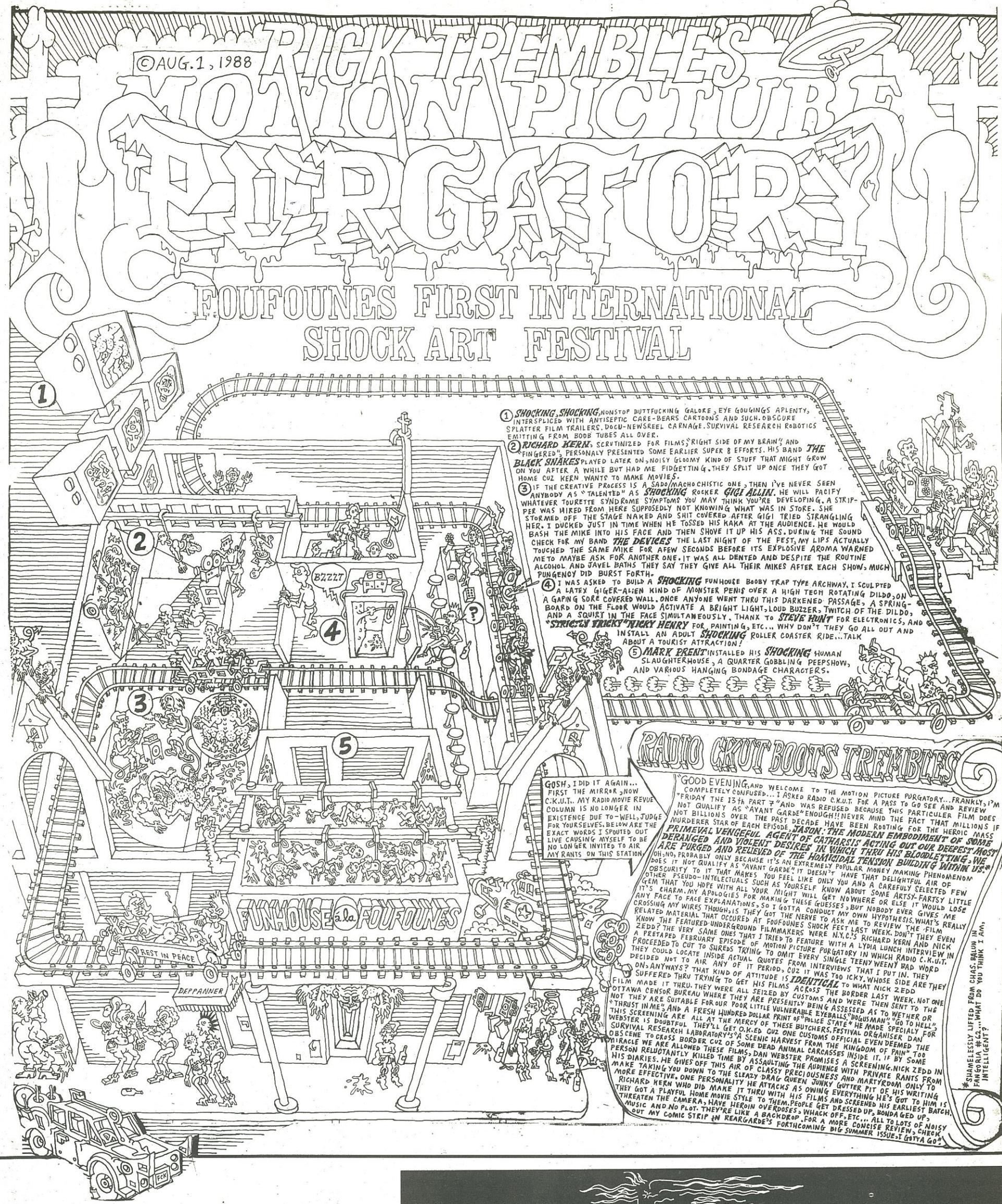
Next we have a new entry on the Montreal music scene, a band with a sense of humour called **Les 3/4 Putains**. As far as I know, they haven't played any shows as yet, but they do have their own distinct sound. This is a well put together demo with a sound similar to that of the new alternative groups coming out of France. But where Ludwig Von 88 and Beruier Noir are based in Punk, **Les 3/4 Putains** seem to edge more towards death rock at times, but still have that funny bone lodged in their heads. A good start, they'd do better if they'd cut their tunes down in length, and speed a couple up. Their tune *Le Trou d'Cul* proves that the band can really bite when they loosen up a bit.

Les 3/4 Putains, 147 d'Anjou, St-Bruno, Quebec J3V 2G2.

Finally we have a new live tape from **The Sons of the Desert**. The seven tunes here were recorded live earlier this year and show that the band is still bopping along in the same pop-with-an-edge style that's made em famous (sort of). No, Emma, they haven't gone heavy metal, but they seem to be starting to edge away from that 60's organ sound and towards a fuzzy guitar ahead. Good direction. The excellent sound reflects a tight live show and actually comes across better than their studio recordings. I don't know what this demo is aimed at, but maybe they should consider making their next release a live one.

And that's it for another edition of *As The Tape Turns*. Tune in next month for more from all sorts of funny-looking bands. You can get your demo reviewed here simply by sending it to *RearGarde*, P.O. Box 1421, Station H, Montreal, H3G 2N4.





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The 76% Solution

PHOTO: STEVE DOUCET

76% Uncertain are a six-man band from Connecticut. They had three guitarists playing on stage and I was enjoying the tight and driving tunes the band kicked out. I interviewed the band after their set. Another meeting in a van parked in the alley...

RearGarde: What is it like in your home state of Connecticut?

76%: There is a hardcore scene in our part of the state. There's a club called *The Anthrax* where most bands play.

RearGarde: Is this your first time playing in our humble, northern city?

76%: Well for some of the band members it is because we underwent some changes in our line-up. **76% Uncertain** did play Montreal three years ago at the Rising Sun, with **Hype**.

RearGarde: How long have you guys been around?

76%: I would say a year too long... but seriously the band has been together since December '83.

RearGarde: I'm just curious but where does the name **76% Uncertain** come from?

76%: I can't remember. I guess it was a bolt of lightning or something. I think the real reason we kept the name was because we wanted a name everyone in the band hated.

RearGarde: And **76% Uncertain** was the name?

76%: Yeah, I guess so. We had pages and pages of names and that one we hated the most.

RearGarde: What were some of the names that you went through?

76%: **Skane and the Bhachees** there was also **The Napp Brothers** because there was two brothers in the band named Napp.

RearGarde: What was the biggest show you ever played?

76%: **The Ramones** at the Ritz in New York. Those were the times when things looked promising. That was the upclimb and after that everything just fell... We also played with the **Dead Kennedys**, **Circle Jerks**, **Black Flag**, **7 Seconds** and **Dag Nasty**.

RearGarde: Do you have any influences?

76%: Life itself is an influence.

RearGarde: What about musical influences?

76%: Yeah, I listen to **Herb Albert**, **The Troggs**, **The Velvet Underground**, and **Ravi Shankar**.

RearGarde: What about hardcore?

76%: No we hate it. Actually we listen to a lot of hardcore.

RearGarde: Do any of you go to school?

76%: No.

RearGarde: What's the furthest point you've played from Connecticut?

76%: Well the furthest point north is probably Canada and the furthest south is Atlanta, Georgia. We've played in St.Louis and our furthest eastern point is Boston. You can't go any further east unless you're talking about Europe.

RearGarde: Do you plan on touring Europe?

76%: I'm pushing for it. We could do it but it would cost us. Maybe if we wait awhile, it would be a more guaranteed trip.

RearGarde: Are there any bands you hang out with?

76%: Well all the Connecticut bands. We also hang out with **A.O.D.** a lot too.

RearGarde: Were any of you in any other bands?

76%: Our guitarist was from **Reflex From Pain**. Our other members were in **Vatican Commandos** and **C.I.A.** To think of it, **76% Uncertain** was **C.I.A.** at one time.

RearGarde: So do you guys really hate the radio?

76%: We sure do but there might be one station I'll bother listening to. Otherwise, yes we hate the radio.

RearGarde: Don't you get any airplay by college or university radio?

76%: Sure we do. As a matter of fact, *I Hate The Radio* is often played by some stations.

RearGarde: Are you guys Anarchists?

76%: We're further than Anarchists, we're Fatalists but we're not very political.

RearGarde: What do you think of Montreal?

76%: We like the city a lot but we haven't really seen the Punk scene around here. To judge the scene you would have to be around more which we haven't. I'd like to live in Canada because America is often a drag.

RearGarde: There's one last question I have to ask you. If you could be any mass-produced toy, which would you be?

76%: I'd be a Go-Bot(vocalist). I'd be an old broken Matchbox Car(guitarist). I'd be a Mike Tyson Punch Out Cartridge(rhythm guitarist). (Bassist breaks in) Aw, I was gonna say that! Well now that he took my choice, I guess I'll be a G.I.Joe with Kung-fu grip.

RearGarde: I think you've been hanging around with Paul from **A.O.D.** too much because he said the exact same thing as you.

76%: Oh really. Great minds think alike. Interview conducted by Taj Bedi.



May 21 marked a special day in our Montreal Hardcore scene. It was the Return of the All-age Matinee shows. It's been more than a year since we had an all-age matinee but this show brought the spirit of the youth back. All the way from New Jersey came **Adrenalin Over Dose**, better known as **A.O.D.** and Connecticut's **76% Uncertain**. Opening the afternoon were Montreal's Infamous Bastards who are worth a good mention. I hadn't seen this many kids in *Les Foufounes* in a long while. I had the privilege of interviewing **A.O.D.**; **Paul** (vocals and guitar), **Jack** (bass), **Dave** (drums), and **Bruce** (guitar), before their great set. We were in the alley beside the *Foufounes* and they were all partying in their van. They were all laughs and real fun guys to meet...

RearGarde: Is this your first time in Montreal?

Paul: This is our first time in Montreal.

RearGarde: What do you think of Montreal?

Dave: Monte Hall is great!

RearGarde: No, Montreal.

Dave: Oh Montreal is great too.

Bruce: It's a beautiful city. Beautiful women and beer.

Jack: I was here last night at the *Foufounes* Bar. I was hanging out at the bar and people were picking me up on their shoulders. They were all singing "For he's a jolly good fellow" and it was great!

RearGarde: This is our first all-age matinee in a long time. Do you play them often?

Paul: We used to until all the little kids started hitting us so now we get very few

shows (laughs). We still play all-age shows from time to time though.

RearGarde: You're from New Jersey. What is the scene like down there?

Dave: It sucks because there's nothing to do. It's boring and people don't support anything. People hate us there.

RearGarde: Do you have any influences?

Dave: We have a lot of influences. I mean I listen to all kinds of music from classical to punk-rock.

Bruce: You don't listen to classical!

RearGarde: What do you guys think of speed-metal?

Dave: We're really not into it.

Jack: It's great!

RearGarde: There's a song on your last album called *Surfin' Jew*. What's behind that song?

Dave: A lot of Paul's family was killed by the Nazi so...

Paul: Oh shut up!

Dave: Actually have you ever heard the traditional jewish song *Hava Nigeela*? We just turned the song into a surf tune. (Everybody starts singing the tune.)

Jack: There's a guy with a fuckin' Nazi shirt. He'll probably start throwing stones at us for singing the song.

Bruce: He's got a swastika, the SCUM BAG!!!

RearGarde: What was the biggest show you've ever played?

Dave: I guess in Los Angeles with The Vandals and Dag Nasty.

Bruce: That show wasn't that big.

Paul: When we played at The World in New York. We played with the Dead

Kennedy's, D.O.A. and Reagan Youth. That was a massive show with around 3000 people.

RearGarde: Do you like playing in big venues?

Dave: Smaller places are better than bigger places. I prefer smaller venues.

Jack: This *Foufounes* is cool. They should change their name to The Psychedelic Shack.

RearGarde: How long has **A.O.D.** been together?

Paul: Since October of '81.

RearGarde: What do you guys do for a living?

Dave: I'm glad you asked that question because I happened to have made that Agnostic Front sticker on your bag. I make rock'n'roll merchandise. The rest of the band are just your average American bums.

RearGarde: Is there an album coming out in the future?

Bruce: Yeah, in around three weeks.

Dave: A 3-song EP will be coming out in a couple of weeks and after that, a full length album should be out.

RearGarde: One of the things **A.O.D.** is known for is it's super-speed type of music. Are you still playing fast?

Dave: No, we're not fast anymore.

Bruce: Yes we are!

Dave: Okay, Bruce is but we've slowed down the pace a bit.

RearGarde: So what's your favorite beer in Canada?

Bruce: Brador!!! We like the 6.2% alcohol part.

RearGarde: As I told you guys before,

this is my first time writing for Rear-

Garde so I have to obey the rules. I have

to ask you if you could be any mass-produced toy, which one would you be?

Dave: That's a good question. I'd be a kiss-colourform.

Jack: I'd be a Wheely-Buggy.

Bruce: I would be Rico from Jem and the Holograms.

Paul: I'd probably be a G.I.Joe with Kung-Fu grip.

Interview conducted by Taj.

Photo: Steve Doucet

Photo: Steve Doucet</

GO JOHNNY GO



Being in this band ('band' can also be understood anthropologically), with the 'headman' being Johnny, makes things hard on the individual members 'cause there is no Johnny in the band. Johnny Arse and the Dogs are a fairly new band to the Montreal music scene. They are presently working on their demo, have played a few shows, built their own guitars, and should be getting more exposure this coming summer.

RearGarde: Let's start with the standard stuff. How long have you been together and why?

Andrew: Oh, tough one.

Jeff: Andrew and I have been together for almost two years as **The Three Guys**.

Andrew: That's right, the first incarnation of the band—then Carl came in about a year ago.

Carl: Then Tony came into the picture, and that's when Johnny Arse really started frothing.

Jeff: I was lead guitar before Tony came in, and we discovered that I couldn't play lead guitar.

RearGarde: What's a fair category for

your music?

Jeff: Ah well, we try to stay away from pretensions (laughs), that's always been a strong point.

Andrew: We're not R&B if that's what you're getting at.

RearGarde: Then what are ya?

Carl: Ah, basement-garage-punk-roots-rock...

Andrew: Sump rock.

Carl: Sump rock?

Andrew: Yeah, a sump pump on a mike stand. We wanted to stay away from sludge.

Tony: Well, R&R is angry music. It's a way to let out energy basically.

Carl: A positive way to channel it as opposed to hitting people.

RearGarde: What about original stuff?

Jeff: The stuff that usually stands out in jams as the most fun develops into our own material, as long as they continue to be fun.

Andrew: We don't like effects or over-production—anything that cuts the focus.

Tony: Effects worry me because they basically cover-up for lack of musical ability.

Andrew: Without effects you're forced to play better. Right now we're bare bones, no effects except distortion, and that's not even an effect in R&R anymore.

Tony: Yeah, and we don't drink beer anymore really.

Andrew: It's not essential.

Tony: It's like the idea of effects.

RearGarde: So you guys don't do drugs?

Tony: Well, no, not as effects.

Jeff: That's right. It's not essential to the sound. No beer, no drugs, no effects and we don't play for Jesus.

RearGarde: What does the name mean?

Carl: Oh-oh.

Andrew: Well, it sort of fits in with the sump, you know. Sort of a sump name.

Tony: Yeah, it's fecal.

RearGarde: I'm afraid that won't do. How does it connect with the music?

Andrew: Well, we wanted a 'somebody and the somethings' name, and there was going to be a somebody, and Johnny was the logical no somebody, so Johnny and the somethings.

Carl: I oppose the name adamantly.

Jeff: Hey, we don't like dissension in the band.

Tony: There's no dissension in the band.

RearGarde: Why do you oppose?

Carl: It's okay to be rebellious, but adolescent and juvenile gets to be a little



much... (long discussion about disagreeing 'with Johnny'. Conclusion: it's a happening name.).

Jeff: The good thing about this name is that there didn't seem to be any outright connection. You could really represent yourself as you wanted to be.

Andrew: Names can work with or against you. The sound of the band is the bottom line.

RearGarde: Is that why you black out the brand names on your amps during shows?

Andrew: Oh no, not that! (laughs). It's just me, I'm image conscious.

RearGarde: How come?

Jeff: The rest of us don't have any names on our amps or guitars (laughs).

Carl: They're just generic speakers, they have no name. Big black boxes that make sounds. It's like the gestalt essence of what a speaker is.

RearGarde: What about your Pearl drums?

Carl: Taping up a drum skin changes the sound, and we can't have that, can we?

Andrew: We don't have Fenders. It's tied up in the type of generic band we are. Most of our guitars don't have names on them,

and we try to make sure that our amps don't either. Generic instruments and generic R&R.

Tony: If we could get quality instruments without a name, we'd like that.

RearGarde: If you got a Fender, would you put black tape all over the name anyways?

Tony: Then it would be like a bad effect, and we're against effects. (laughs)

Carl: I like the ambiguous image. Attaching no name to what something is, then hearing the essence of what is instead of all those names. It's like the 'Ugly Stick' (a bass Andrew built), which looks like a twisted pile of junk but plays beautifully. After all, slickness is sickness.

RearGarde: I heard someone say after the Great Ballroom Disaster (January 29) that she had never had so much fun seeing a band. What are you doing to our youth?

Andrew: I didn't touch her, man... back off!

Carl: Definitely in a show we want to be a party band along with doing stuff we believe in.

Tony: That show was a whole type of slightly psychedelic 60's/70's revival trip with the lights, the environment of the scaffolding and dancers all over the place, and the slide projectors going. I think it's important that it's not just people watching, but people having fun and losing themselves, maybe that's why she had fun.

Carl: Yeah, the band wasn't the only focus of attention. That show dealt with the whole environment. Everywhere you looked you felt you were in it.

RearGarde: How do you feel about the Montreal music scene? Favourite local bands?

Tony: It's a stimulating scene for new bands. It's alive and it keeps them going.

Andrew: There's tons of bands out there. As for us, like any new band, everything that's happened to us has been a bonus 'cause we've got nothing to lose.

Carl: I'm in love with the bass player from **Talk Shop**.

Andrew: Jerry Jerry's bass player. Wild man—great.

Jeff: Asexuals at the NMF.

Tony: They were brilliant.

RearGarde: Any other thoughts about R&R and/or dogs?

Tony: Yeah, you can recognize R&R no matter who plays it—Bryan Adams, Chuck



Berry or Robert Johnson. It's that same chord progression. Same with dogs. Take a chihuahua and a St. Bernard. You still know it's a dog although they could be totally different animals because of their size, hair etc. It's this generic thing with R&R and dogs.

RearGarde: Then how do you distinguish a dog from a cat?

Tony: Well, that's a fundamental question isn't it? It's really a Platonic idea.

RearGarde: The essence of a dog—it's the idea that matters, right?

Andrew: Yeah, we're chasing after the essence of R&R.

RearGarde: If you could be any mass produced toy, which one would it be an why?

Tony: Silly putty because it's unpredictable.

Jeff: A slinky because it's a flexible toy. I don't think it's so much what I would be I could be anything. I think it's what I am.

Carl: An enormous baseball bat. (laughs)

Andrew: A cap gun, I don't know why, an it really doesn't matter anyhow, does it?

Interview conducted by Robert Rhythm

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Concordia: 1455 De Maisonneuve. 848-7474
Deja Vu: 1224 Bishop. 866-0512.
Folie du Large: 1021 Bleury. 397-1222.
Foufounes Electriques: 97 Ste. Catherine St. E. 845-5484.
Grand Café: 1720 St. Denis. 849-6955.
Montreal Forum: 2313 St. Catherine W. 932-2582.

Peel Pub: 1106 de Maisonneuve W. 845-9002.
Poodles: 3699 St. Laurent. 844-7762.
Rising Sun: 286 Ste. Catherine W. 861-0657.
Secrets: 40 Pine Ave. W. 844-0004.
Spectrum: 318 Ste. Catherine W. 861-5851.
Station 10: 2071 Ste. Catherine St. W. 934-0484.
Theatre St. Denis: 1594 St. Denis. 849-4211.
Thunderdome: 1252 Stanley. 397-1628.
Tycoon: 96 Sherbrooke W.

CLUBS

Once again, Mr. Wonderful and Claudia D'Amico combine to provide you with the most up-to-date, tho probably misleading, listings available. Or not. Anyhoo, since Mr. Wonderful is in charge around here we would again like to totally disassociate ourselves from what goes on below. Actually we think they're pretty tame this month, but last time we thought that we got four threatening phone calls, one threat of a law suit and one club that still won't talk to us. It's not easy being funny.

Thursday, September 1st
Station Ten: Fluid Waffle, from Ottawa. I'll be there that's only if Station Ten gets Guinness. Possible interview with this band in the next issue, so if you go see them and like them then look for the interview. In fact maybe I'll put the questions I'm going to ask them right here. Ok, first How long...aw forget it.

Tycoon: For the first time ever this club gets to be mentioned in the *RearGarde* listings. I guess that means they'll never take out another ad again. This place is a Greek restaurant, so it sorta picks up where Tatou left off, the Tatou was Mexican though. Anyways enough of that. Tonight at the Tycoon we have Ray Condo & his Hardrock Goners.

American Rock Café: Indecent Exposure. Go even if I have insulted them other times.

Rising Sun: Reggae Trio. Which One?
Deja Vu: The Jimmy Dogs. Pit Bulls?

Montreal Forum: John Oates & Daryl Hall. Only \$21.50. Mr. Wonderful's pick of the night. I wonder if John is a Quaker and Daryl hung out in the ha....

Friday, September 2nd
Station Ten: The Master Piece. Rembrandt, DaVinci and some other pizza restaurants get together.

Le Tycoon: Welcome, but it gets worse. Ray Condo and his Hardrock Goners.

Spectrum: King Diamond with Flotsam and Jetsam. Heavy Metal show to be missed by one and all. This one is only \$21.50 (that's only if you have any money left over after Oates & Hall).

Club Soda: The Blushing Brides. Beatles clones. Wait 'til you see them do Yesterday. If you call the club and ask who it is they'll probably make you think that they're Marvin Gaye imitators. At least I know better. Just kidding, Hélène.

Rising Sun: Kishi with Smokey Joe. Let me guess...Reggae?

Deja Vu: The Jimmy Dogs. Again.

Foufounes: The Lyres from Boston. See ya there.

Saturday, September 3rd

Le Tycoon: Jerry Jerry & Warren Campbells. These guys are gonna make it big somewhere, especially with a name like that. **Station Ten:** Decades and the Lost Poets. It's no wonder these poets are lost they're playing on Ste. Catherine street and not St. Laurent.

American Rock Café: Indecent Exposure. So I've heard.

Club Soda: The Blushing Brides. Remember to request Yesterday. Tix are really expensive, try and sneak in through the back door or something, and also try and sneak in some of your own beer just to save some money. What's a beer there now, \$8.00 or something? Just a couple helpful money-saving tips from the *RearGarde* listings page.

Rising Sun: Kishi & Smokey Joe. **Deja Vu:** The Jimmy Dogs. **Foufounes:** Seventh Seal and the Blimmins. Club the first band and while you're at it take the Blimmins with you.

Sunday, September 4th

Station Ten: Comedy returns to Station Ten. The return of the Wackies and X & Base and all other kinds of groovy stuff. Check it out, just for a laugh.

American Rock Café: Indecent Exposure. Ya Ya.

Club Soda: The Blushing Brides. So what. Hey you guys at the Club Soda how about an ad.

Rising Sun: Reggae Trio.

Deja Vu: The Jimmy Dogs. Woof Woof James.

Foufounes: Matinee show: Warzone & Mallet Head. Ska I guess. \$8.00 Evening show: Psyche, from Guelph, not Toronto as some other media like to mention. \$4.

Monday, September 5th

Station Ten: Battle of the Bands. This is all fixed. I'm sure of it. Tonight there's Roy McCool, The Cause & Savage Garden. The Cause wins. I mean, they've got a top rated TV show.

Rising Sun: Blue Monday Jam session featuring the House Rockers.

Deja Vu: Bottoms Up. Tops down.

Tuesday, September 6th

Station Ten: Frozen Soul. Cold heart.

Rising Sun: The Blue Goats. Which reminds me of a joke. These two goats were looking for something to eat. One goat said "hey I saw this tin can with a film in it, wanna try it?" The second goat said "sure." So they ate the tin can and the first goat said "well what do you think?" The second goat replied "well it was ok but I preferred the book better." Don't you think I must be great at parties? (No—ed.)

Deja Vu: Bottoms Up. Tops down.

Forum: AC/DC. Special guest White Lion. Only \$21.50. Isn't it strange that all of these Forum shows are the same price, does it make you think that they're all the same band? Hmmmm.

Spectrum: King Diamond with Flotsam and Jetsam. Heavy Metal show to be missed by one and all. This one is only \$21.50 (that's only if you have any money left over after Oates & Hall).

Club Soda: The Blushing Brides. Beatles clones. Wait 'til you see them do Yesterday. If you call the club and ask who it is they'll probably make you think that they're Marvin Gaye imitators. At least I know better. Just kidding, Hélène.

Rising Sun: Kishi with Smokey Joe. Let me guess...Reggae?

Deja Vu: The Jimmy Dogs. Again.

Foufounes: The Lyres from Boston. See ya there.

Saturday, September 3rd

Le Tycoon: Jerry Jerry & Warren Campbells. These guys are gonna make it big somewhere, especially with a name like that. **Station Ten:** Decades and the Lost Poets. It's no wonder these poets are lost they're playing on Ste. Catherine street and not St. Laurent.

American Rock Café: Indecent Exposure. So I've heard.

Club Soda: The Blushing Brides. Remember to request Yesterday. Tix are really expensive, try and sneak in through the back door or something, and also try and sneak in some of your own beer just to save some money. What's a beer there now, \$8.00 or something? Just a couple helpful money-saving tips from the *RearGarde* listings page.

Thursday, September 8th

Station Ten: Alzheimer. I wonder if they're led by a guy named Al Zheimer.

Le Tycoon: Jerry Jerry & the Warren Campbell Grand Orchestre Du Splendid.

American Rock Café: The Jimmy Dogs.

Spectrum: Le Grand Orchestre Du Splendid. Jerry Jerry finally found a name. \$20.

Rising Sun: Pete Pneumonia & the Chronic Diseases. They're still around.

Deja Vu: Bottoms Up. Tops down.

Thursday, September 15th

Station Ten: Blind Camel. Too much smoking. One eye or two.

Le Tycoon: Urban Bushmen. From Windsor. (Huh?—ed.)

American Rock Café: The Jimmy Dogs.

Spectrum: SMCQ. Societe Mannequin Culturelle du Quebec. For tickets call 843-9305.

Club Soda: Pere Ubu with John

Cafe Campus: Cold Comfort. See story in this issue. Free show.

Rising Sun: Pete Pneumonia & the PCBs.

Deja Vu: The Killing Floor.

Thursday, September 22nd

Station Ten: Third Stone. He who casts the third...

American Rock Café: Rick Weston band.

Spectrum: UZEB. \$15.00

St. Denis: Celine Dion with Gassenhauer opening.

Rising Sun: Reggae Trio.

Deja Vu: Bottoms Up. Tops down.

Foufounes: Vivre Au Maximum. Tequila mania.

Friday, September 23rd

Station Ten: Moby Dick. Could this be a Led Zeppelin tribute

Fury. Wow. Two bands. **Le Tycoon:** Jerry Jerry and the Warren Campbell Grand Orchestre Du Splendid.

American Rock Café: The Jimmy Dogs.

Spectrum: Le Grand etc... again.

St. Denis: Ding & Dong again. **Deja Vu:** The Lakeshore Rockers. Get out to the Pioneer you guys.

Foufounes: Fifth Column and Nitroglycerine. Explosive stuff. Have fun. \$6.00

Saturday, September 10th

Station Ten: The Griffins with the Dysfunctions.

Le Tycoon: Ray Condo & The Hardrock Goners. How's the tzatziki?

Manchester Bar: Corner of Notre Dame and St. Remi in St. Henri. Twenty kinds of imported beer for only \$2. each. Quarts are only \$2.25. Best of all, nobody from Chinese Backwards is ever there.

American Rock Café: The Jimmy Dogs.

Spectrum: Le etc... again.

St. Denis: Ding & Dong.

Deja Vu: The Lakeshore Rockers.

Forum: Pat Benatar. She's still around? Yech.

Foufounes: Government Issue and Pig Farm and No Mind. A bunch of bands from all over. \$8.

Sunday, September 11th

Station Ten: Still. Still. **Cafe Campus:** Weddings, Parties, Anything. Interesting name. From Down Under. Pogues soundalikes. From down under the barstool? Together with Basic English from Toronto. \$6.00

Spectrum: Etc... again.

St. Denis: No Ding & Dong tonight.

Rising Sun: Reggae Trio.

Deja Vu: The Class.

Foufounes: The Boys from Quebec no doubt. It's going to be hard to avoid these guys.

Sunday, September 18th

Station Ten: Sunday Nite Comedy. Come on down.

Spectrum: J. J. Cale again. Not to be confused with the opening band for Pere Ubu.

Rising Sun: Reggae Trio.

Deja Vu: The Class.

Foufounes: Official opening of the bar-Gallery electric or something.

Monday, September 19th

Station Ten: Battle of the Bands. Electric Ocean, Time 'n' Again & Portable, Ethnic Taxi. PET wins.

Rising Sun: Blue Monday Jam session.

Deja Vu: Double Take.

Foufounes: Modeles Vivants every monday from 6-8. \$3.

Tuesday, September 20th

Station Ten: Pale Descendants and Best Behaviour. By the way these bands are from Ottawa. If the spelling is wrong then argue with the club not with me.

Poodles: Kristy Rose & The Midnight Walkers. Horrible show when I saw her. Hope she's improved by now.

Rising Sun: The Blue Goats.

Deja Vu: Double Take.

Wednesday, September 21st

Station Ten: Jam session.

Cafe Campus: Morse Code.

Apparently a comeback after 4 years of rest. \$4. One dollar for every year off. They should have stayed away longer.

Spectrum: UZEB. Tix are \$15.

St. Denis: Celine Dion. \$15.00 and \$20.00

Poodles: Kristy Rose and the

Midnight Walkers again.

Rising Sun: Pete Pneumonia and the Chronic Diseases.

Deja Vu: Double Take.

Thursday, September 22nd

Station Ten: Third Stone. He who casts the third...

American Rock Café: Rick Weston band.

Spectrum: UZEB. \$15.00

St. Denis: Celine Dion with

Gassenhauer opening.

Rising Sun: Reggae Trio.

Deja Vu: Bottoms Up. Tops down.

Foufounes: Vivre Au Maximum.

Tequila mania.

Friday, September 23rd

Station Ten: Moby Dick. Could this be a Led Zeppelin tribute

band. Hope so, that would make two local bands who are Zep tribute bands. First we have the Asexuals and now these guys.

American Rock Café: Rick Weston Band.

HELL '88

SATURDAY
SEPTEMBER 24

\$5.00

THE NILS
JR. GONE WILD
SONS OF
THE DESERT
TALK SHOP

1455 DE MAISONNEUVE BLVD.
7th FLOOR (MACKAY ST. ENTRANCE)

DOORS OPEN AT 8:30
SHOW STARTS AT 9:00

BRING PROOF OF AGE
DOORS CLOSE AT 11:30

PRESENTED BY THE CONCORDIA UNIVERSITY STUDENTS ASSOCIATION